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Live at the Folk Festival 5~7 pm August 10th

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740Radio



Our Fifth Anniversary - a time to celebrate!

As our audience grows, we continue trying to keep pace by offering new ideas for your enjoyment. This year, by request, we have added a second "tent" to provide further opportunities for the sharing of information and skills for those who are, or intend to become, involved in performing.

Our line-up includes more international acts than any previous year, featuring the music of Guatemala, India, Ireland, Scotland, and South America. A strong component of country music includes outstanding entertainers from Canada and Nashville. In addition, we are introducing Vaudeville for the first time. Your feedback will be welcomed.

It is important to indicate that the entertainment will be presented in a festival format which, contrary to the wishes of some, does not allow for long concert performances by any one act. We do have a concert series in the fall and winter seasons - any suggestions?

For many festival patrons there will be several unfamiliar names in our line-up. We know you will be pleased by the quality of performance of these artists, some of whom you will remember long after you have forgotten those you came to see. This is intentional on our part - we want you to have faith in the quality of entertainment our festival will offer you each year so that you will continue to look forward to attending, knowing fully well that you will not be disappointed in our overall bill of fare. (Please refer to the preface in the Performer's section of this program for a comment on booking policy.)

We again owe a debt of gratitude to the miriad of individuals, businesses, and organizations who contribute in so many ways to our ongoing existence. We will strive to justify your faith in us.

Enjoy No. 5!

Don Whalen and Staff

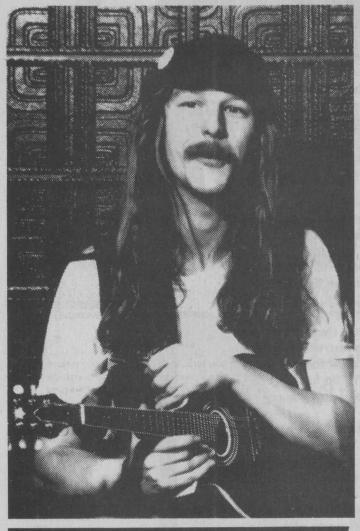


The Edmonton Folk Music Festival would like to note with sadness the passing of the following people:

Roosevelt Sykes
Joe Heaney
Merl Travis
Paul Cadwell
Alex Korner
George "Harmonica" Smith
James Scott Jr.

Larry Darnell
Willie Guy Rainey
Brother John Willing
Bobby King
Duck Donald
James Booker
Marvin Gaye
Count Basie

Hoagey Carmichael
Jennifer Orr
John Yamada
Shane Salisbury
Laural Salisbury
Evie Duhamel
Yolanda Schuchard



TRIBUTE TO DUCK DONALD

by Gary Cristall
(Reprinted with permission from the Vancouver Folk
Music Festival 1984 Program Book.)

DUCK DONALD died suddenly and unexpectedly at the age of thirty-two this spring. His death came as a surprise. One minute he was alive and well at a party; an hour later a brain aneurism had ended the life of a man who many of us loved and regarded as one of the finest country musicians this country had produced. Duck opened the eyes of thousands of people to the possibilities inherent in traditional country, old-timey and bluegrass music. He believed deeply in what that music said about some fundamental human values and its ability to strike a deep emotional response.

He was a learned man and beneath a very non-serious exterior he was passionately interested in the world around him and was widely read on many unlikely topics. Duck was a ready source of advice and very supportive of many musicians who were starting out. The level of Duck's caring about the world sometimes caused him a great deal of pain. His attempt to rise above the absurdity of the world that he saw around him and to try and put it into a context gave Duck's life an odd kind of heroic cast. His loss is not only the loss of a talented and creative musician, but the loss of a truly extraordinary human being.

STAFF

Don Whalen Nelson Whalen Deirdre Swan Jean Ure Doug Cox Franklin Siemens Artistic Director Production Manager Administration Administration Production Assistant Site Expediter

SUMMERCANADA STUDENTS

Sandra Throness Project Manager
Leslie Mitchener
Ron Guennette
Mary Watson
James English
Kathy Bernhardt
Iain Hill



Photo by John Nuis

FEST-AID STAFF

Hello, Festival pals! We are the FEST-AID staff. (Fest-AID is a federally-funded Summercanada program). If you think that the Festival is fun, you should see what went on behind the scenes in Promotions! As Project Manager, I was hired to co-ordinate all promotional activities for the Fifth Annual Edmonton Folk Music Festival. Together with my five cohorts on the project, we accomplished everything from mall displays to TV talk shows. Many unique, creative approaches were used. They often came from Ron, although his hot-air balloon idea was a trifle expensive! Just after we started, Dee and Jean warned us about how crazy it would get. We didn't believe them until late June; it DID get crazy! We were constantly shocked!

An additional staff member was hired in July to carry out research for the Festival. Target markets were surveyed and an attempt was made to determine the success of each of our prmotional concepts.

After a whole summer with the same people working together in the same quarters, you learn quite a few things; too bad we can't repeat them! I want to thank my staff (except Leslie) for their hard work and long hours. I couldn't have hoped for better (or crazier) people. We would like to salute postage meters, and hope that you remember that "if it can't dance, squish it!"

Sandra Throness Project Manager

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FIFTH ANNIVERSARY INTERVIEW

On the anniversary of our fifth festival, we felt it would be a good idea to touch base with Uncle Don Whalen, the Festival's Artistic Director. Don and the other staff members have been putting in twelve to sixteen hour days for many weeks so Holger Petersen finally had to arrange to interview him backstage at this year's Winnipeg Folk Festival.

HOLGER: Don, this is of course the Fifth Annual Edmonton Folk Music Festival, and I think it's a cause for celebration-the fact that the Festival still exists and the fact that it has grown during some tough times. Without you the Festival probably wouldn't have initially happened. In many eyes you represent the Festival and I'd appreciate knowing a little bit about your own background and how it led to the Edmonton Festival.

DON: I guess I've been involved in music and perhaps the more traditional sense of folk music since the late fifties. I grew up in Nova Scotia and I had an appreciation for music that was sung in families, music that was sung for fun, and a lot of traditional songs coming down; I didn't really categorize things as folk or popular at that time. I took an active interest just before I'd met Pete Seeger back in 1960, and I must say he had a profound influence on me and my thinking, particularly with the powerful force that music has and the effect that people singing together can have as far as getting something done and getting people really living more peacefully together. My definition of folk music is much different now than it was back in 1960. I'm beginning to realize that virtually anything that is sung and enjoyed by others can come under that category of folk music and it's just a test of time or a matter of history as to what songs will survive and those become traditional folk songs.

HOLGER: You managed the Hovel in Edmonton and that grew to become one of Canada's finest coffeehouses. Was that your first experience in actually working directly with performers?

DON: In that capacity of a booking person, I'd worked with performers a number of years prior to that, in fact. When I grew up in Nova Scotia I spent a fair bit of time with a group called the Halifax Three with Denny Doherty, who went on to become one of the Mamas & Papas. Music and musicians always played an important part in my life. Around Halifax I met a lot of country music performers and had been involved in a jazz club in Halifax. When I came to

Edmonton in 1963 I joined the Folk Club in Edmonton. Also I tried my hand at collecting some music in Nova Scotia before I left by going around to people and friends in the more remote villages trying to track down interesting songs, songs maybe that Dr. Helen Creighton hadn't collected yet. She had over four thousand collected songs at that time in Nova Scotia so the competition was pretty much stacked in her favour, but in one case I did get a variation of a song that she hadn't heard before and I was kinda proud of that.

HOLGER: Don, after five years of overseeing every aspect of the Edmonton Festival, has the process of putting together the Festival become any easier for you?

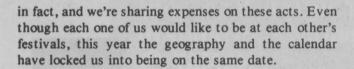
DON: Well, I assumed it would, but no, it really hasn't because each year is a challenge on its own. There are just so many performers to choose among and a lot of energy to be expended doing things that just keep coming up day to day the closer you get to the Festival. The number of things that need to be dealt with doesn't seem to change from year to year and I think that's inherent in the business that each year is different and that each year brings its own challenges. We never know what's going to need to be dealt with as the years go by and we're trying in our own way to become a little more self sufficient and little more resourceful within our own circle of staff and volunteers.

HOLGER: What kind of balance do you look for when you're booking and programming a festival?

DON: Well, there are SO many different kinds of music it would be virtually impossible to have even one representative performing arts group or performer from each one. This year we have a number of country artists and we also have a lot of good vocal harmony in our lineup. International acts are something we're reaching out for each year.

HOLGER: This year you're working with Calgary Folk Festival(on the same weekend) on a number of different acts.

DON: I'm very pleased that the Calgary Folk Club staff, particularily Mansel and Anne Davies, have always been supportive and we've worked together over the years booking concerts and helping each other as far as our festivals are concerned. In fact, the Wild Colonial Boys will be playing at our Festival, so we have a very close relationship with them and are booking some acts together this year. A fair number



HOLGER: Do you have any thoughts now for future festivals or the Tenth Annual Festival? I'm sure you're caught up on a day to day basis with all kinds of problems but do you have a particular vision?

DON: Well, if I can paraphrase a well known expression, "Let's take it one Festival at a time". I don't have any expectations that far in advance. I see things at other festivals and wake up in the middle of the night sometimes with ideas that sometimes I think would be nice to incorporate into our Festival. I suppose if all my fantasies came true we'd have another fifteen or twenty festivals ahead of us, but my ideas change, and I try to be sensitive to input I get from people in the community, particularily our audience and volunteer community. We try to reach out to families in Edmonton to provide a really solid entertainment package and whatever we need to do that, I'm willing to change some of our expectations to meet those needs.

HOLGER: Any people that you care to mention that are on your list that eventually you'd love to get - a sort of dream festival.

DON: I've thought of that you know and I guess I could probably list without being facetious or

smartass at all, about eight hundred acts that I would like to have at festivals here in the future. There's just so many and it's not really fair to any one artist to name another who'd be a preference or a priority. Each act has an integral part to play in the Festival and they're all booked for a purpose.

HOLGER: Okay, what are your personal highlights this year apart from Queen Ida who I know you've been trying to get for years.

DON: I'm pleased that we have some good French-Canadian input this year. My favorite French-Canadian group, Eritage from Montreal, is going to be at the Festival along with La Folle Avoine and Soupe du Jour from Montreal. We have some really outstanding country songwriters too - Guy Clarke, Peter Rowan, Chris Hillman & Bernie Leadon, and some of our very strong Canadian country artists like Gary Fjellgaard, Dickie Damron, Sylvia Tyson, Paul Hann and Valdy. I didn't start out intentionally booking a country Festival, but more acts became available. Another personal highlight for me is having Cathy Fink and Darcie Deaville and the Robin Flower Band altogether. This is something I'd hoped to do ever since I met Robin Flower and realized that these ladies had in different combinations worked together before. It's kind of nice to bring people together and capture the spontenaity of their reunion when they perform together in workshops. That's something special - it adds another dimension onto the performance.

PROGRAM BOOK

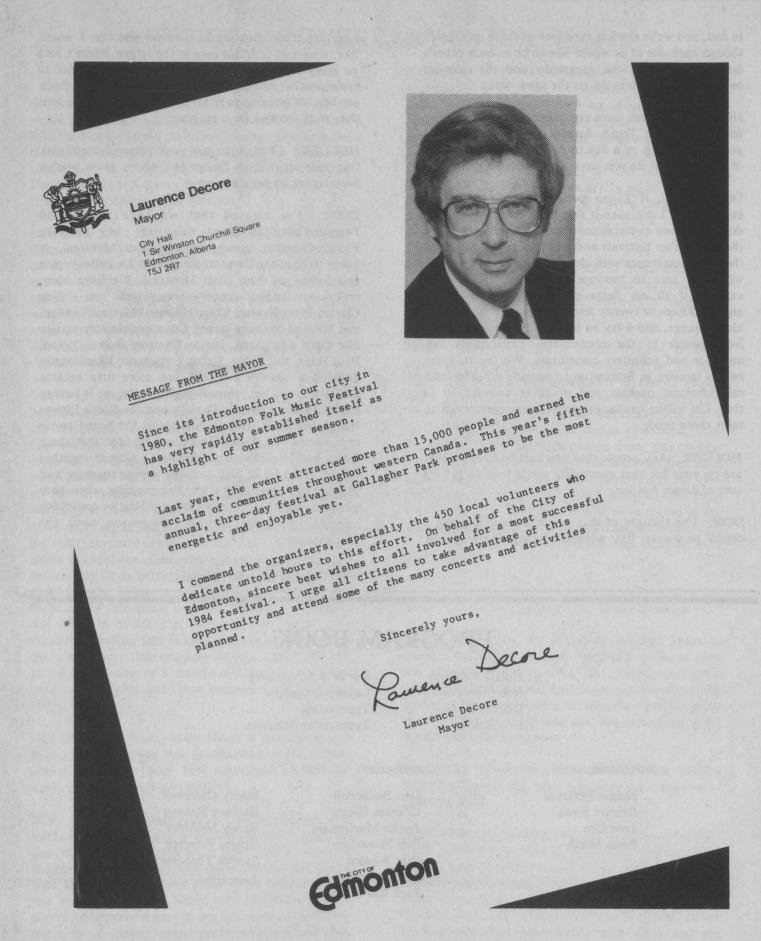
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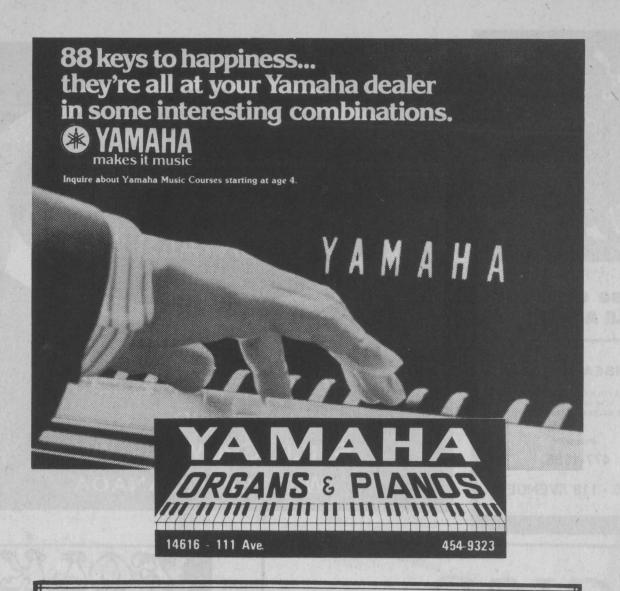
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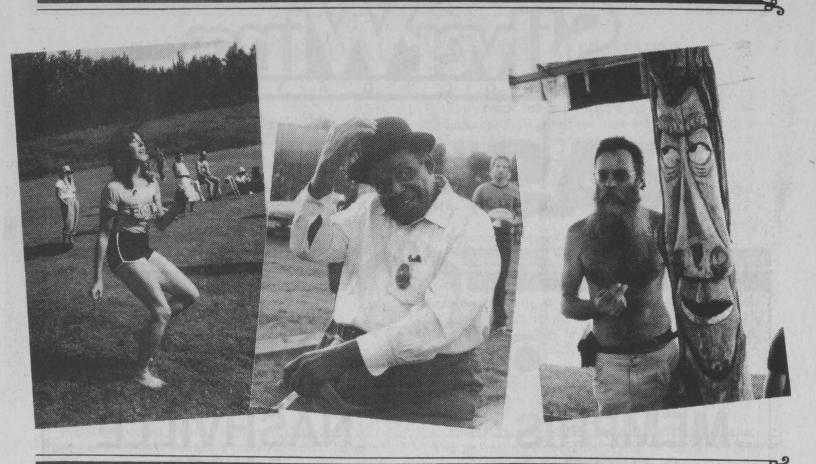
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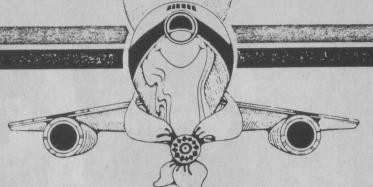
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SUMMER FESTIVALS - CAN WE SURVIVE?

by Graham Hicks

"The great problem with the arts people," sighs a high-ranking civic official, "is that they don't understand how city council works."

This fellow, who oversees more political battles than you or I will see in a lifetime, has one succinct political motto. "Council," he says, "is a pressure-reactive mechanism".

Put enough pressure on the politician in the right way. You might not get what you want, but you might get what you need.

Pressure, more euphemestically referred to as lobbying, is the name of the political game. As our friend in high places says, the performing arts people have not been forefront in learning how the game is played.

Politicians expect to be pressured. It's the name of their game. Nothing changes a politician's mind faster than a loud, vociferous public outcry. This year, Summerfest saw its grant from the Edmonton City Council cut back by 47 percent. In a symbolic gesture of restraint, popular Mayor Laurence Decore and his council held their own salary increases down to zero, and cut back the major arts festival funding to the Klondike Days Association and Heritage Days by some 10 percent.

Summerfest got the raw end of that stick. A committee headed up by rookie alderman Lillian Starosik cut the Summerfest grant by a much greater percentage than the other two organizations. (Summerfest, in turn, is the umbrella organization that dispenses funds to the Folk Festival, Jazz City, Art Tour Detour, Gallery in Transit, Art at Muttart, and the Fringe.)

What happened? What did Summerfest do that justified such a cut-back in its funding?

Simple. Summerfest was out-politicized by the other two groups, all desparately trying to maintain their share of the shrinking festivities pie.



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SUMMER FESTIVALS - CAN WE SURVIVE?

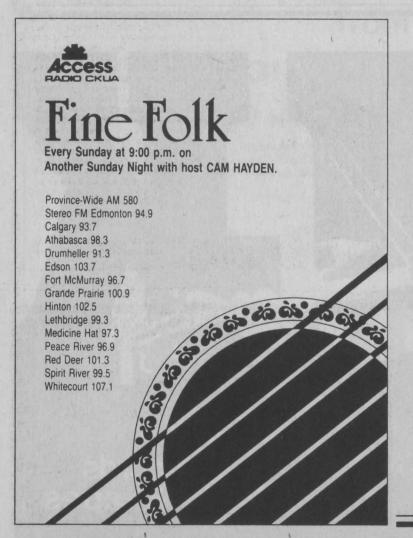
All three groups were left vulnerable by a Catch 22 in municipal politics. Back in the days when municipal funding was flush, a million-plus per year was allocated to the summer festivals by our benevolent city fathers.

Despite written assurances from the council of its day, telling Summerfest its grant would be held at \$600,000 for the five year period from 1981 to 1985, the funds were never institutionalized - that is, put into a city department budget.

The money was held in the highly political contingency fund - quite open to political whim, and not being zealously guarded by the city administration, which never could figure out why the city was funding these operations over which the bureaucrats had no control.

As a result, festival funding was always a political football.

And, because of who they are, Summerfest was always tossed highest and furthest.



Again, we have to look at the pressure groups, and...the establishment. Klondike Days may be a total and utter dinosaur, but it has been around for twenty years, and has become rooted in the minds of older shakers and movers in this city. Many of the city's more seasoned politicians do not particularily like Klondike Days, but they are not prepared to risk the wrath of the Klondikers in proposing any curtailment of its activities. The name of the game, let it never be forgotten, is votes.

Heritage Days has proved itself bright and vibrant, has been as Edmontonian as apple pie and have proved a huge public favorite. Add that up with the very strong political base of ethnic groups developed by the mayor, and its hardly surprising Heritage Days would be treated with kid gloves.

Then there was Summerfest. Five years old - it's the brash kids on the block. Growing, but not showing the signs of political strength that make aldermen sit up and take notice. As well, Summerfest was not the kind of activity a majority of aldermen have shown a great deal of interest in. Among the current gang at city hall, an arts orientation may be applied to Jan Reimer, Lance White, Percy Wickman and the Mayor. While Bettie Hewes' appointment to CN Rail was tremendous, Summerfest lost its most persistent support in the corridors of municipal power. The artsies are still a minority.

So Summerfest got squeezed. A simple power play took place, something that happens everyday in municipal politics, where a variety of interests on any given subject compete for the blessing of those in power.

Summerfest's own mistake was in taking things for granted. And why not? Provisions had been made for five to fifteen percent cut-back. That was to be expected, given the economic realities of 1984. But the 47 percent was a bolt out of the blue.

It there was error in Summerfest's ways, as most of its proponents will agree, it was in not maintaining a close working relationship with the city's aldermen, not wooing city council as much as possible, not making sure that those in power were sympathetic to the cause.

Nor did Summerfest react quickly enough when Ms. Starosik's committee was struck, with the orders to divvy up a shrunken pie between three festival groups.

That was the time when the troops ought to have been marshalled, when all those committed to the idea of Summerfest should have been calling aldermen, signing petitions, sending letters of support.



But again, how could anyone have expected such a major cut-back to one group, and not to the others?

By the time Ms. Starosik made her recommendations to council, it was too late. Council had made up its mind, and all the Summerfest horses and all its men couldn't put the arts dollars back together again.

What can be learned from this episode?

Number one, be prepared for any eventuality in the political arena. Council in 1985 may want to get out of the festival business completely. The only way they won't is by a strong public show of support, and much private lobbying, all through the year. They need to be convinced Summerfest, or some such body carrying on the programming now being carried out in Summerfest's name, has the full support of the voting public.

Number two, an old adage needs to be resurrected. Honey works better than lambasting when it comes to swaying our elected officials. Let us hope Summerfest is making every effort to get individual aldermen out to events, to be as courteous as possible, to give them the full VIP treatment.

Number three, the arts community needs to do some long-term planning. This council is pro-ethnicity. A task force headed up by alderman Percy Wickman is to set forth a proposed Arts and Multi-Cultural policy for the coming years.

Is that task force being well-addressed by Summerfest? Is there Summerfest representation on that committee? Is a lobbying effort underway to convince that committee itself of the public interest for an organization such as Summerfest?

Summerfest should also be throwing its full weight behind proposals to ensure a percentage of the municipal budget is guaranteed for the arts, and festival programming.

In many other cities, a portion of the mill rate is devoted to festivity programming. Such a move here and it's favored by many aldermen - would at least ensure the festival community gets its fair share of the total pie.

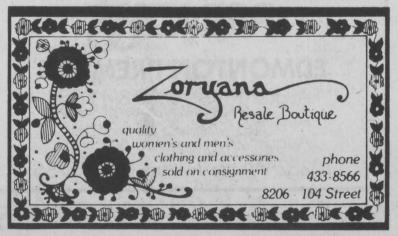
The Edmonton Convention and Tourist Authority is becoming a stronger and stronger player on the festival scene. Is Summerfest setting up a regular liason with that body?

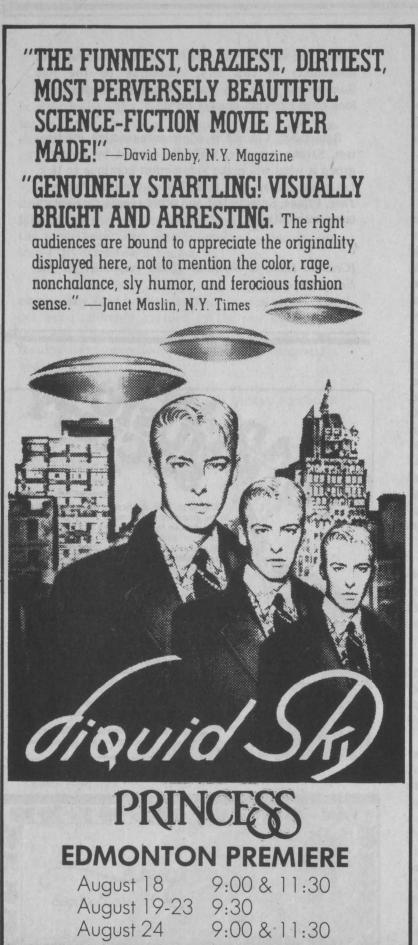
After this year's summer festivities, major changes are in store. If Summerfest is to survive, or some form of strong cultural programming to continue in the summer months that reflects the mentality of the young, the vibrant, the creative and the amazing arts community of this city, consensus on the role Summerfest is to play must be quickly reached, and long-term lobbying quickly begun.

Remember, Council is a pressure-reactive mechanism. Strong pressure, skillfully applied by a united group is what will make Summerfest continue to tick. Let council know your thoughts on the Folk Festival, Jazz, Fringe, Summerfest and other events that enrich our community.

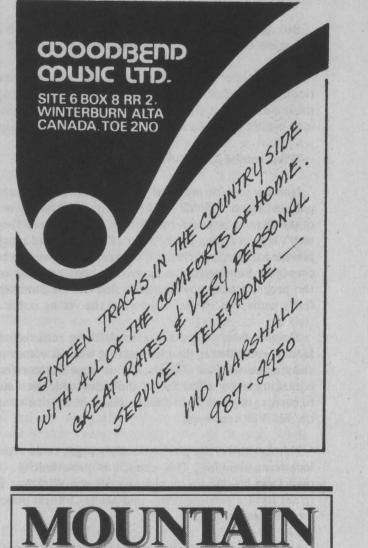
[Graham Hicks is the local affairs columnist for the Edmonton Sun.]

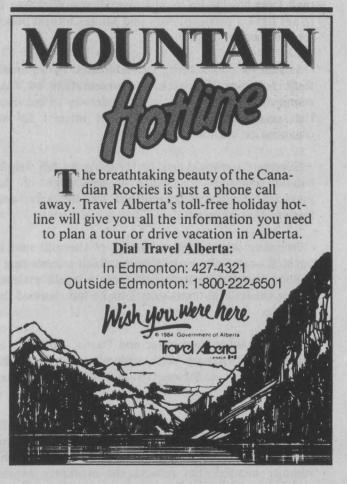






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To our primary funding sources - The City of Edmonton, Alberta Culture, and The Canada Council - a special thanks. You made it possible again!

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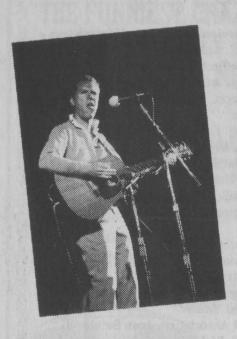
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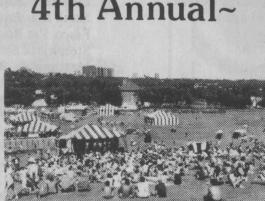
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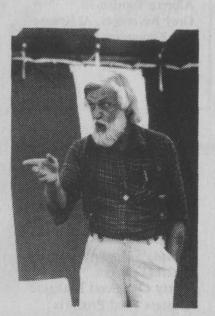
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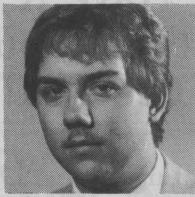
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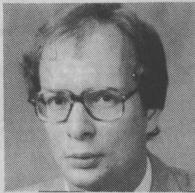
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Each year, over four hundred mostly local people from all walks of life come out to volunteer their time to help make the Edmonton Folk Music Festival work. They donate thousands of hours of work. Volunteers work on one of twenty-three crews - they do everything from greeting the performers at the airport, to driving them to the site, to organizing kid's activities, to cleaning the grounds, to selling you a ticket, to operating the stages, etc. etc. The list goes on...

Volunteers are undoubtedly the most precious resource of The Edmonton Folk Music Festival. We're proud to have them as part of our team and hope you'll take a moment to thank them as well.

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John Worrall

FOR THOSE WHO WOULD FIND FAULT

The following article was reprinted from the Eighth Annual Winnipeg Folk Festival program Book(Page 2 2) with permission.

A FEW WORDS ABOUT BOOKING THE FESTIVAL

The two words that you hear most if you're involved with putting together a folk festival are "how come." "How come" you did this or "how come" you did that. "How come" this year there aren't more women or Canadians or Blacks or Maritimers or Prairie songwriters or Winnipeggers or whatever the person is most interested in or concerned about.

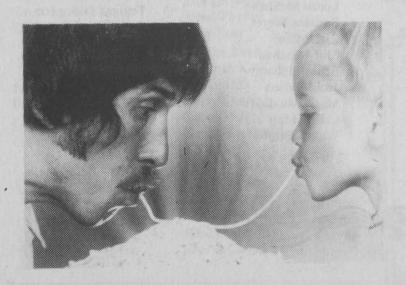
"How come" you're emphasizing "this" theme and not "that" theme. It's a legitimate question, but especially if you understand that a folk festival by its very nature is an eclectic coming together of various styles and life experiences.

The primary factors are two equally important things. Firstly, talent. Secondly, legitimacy as folk music. We don't hire people because and only because they are "Canadian" or "Manitoban" or "women" or "black" etc., etc. We hire talented people who play the people's music. The liberal chauvinism that says "you must" is the road to mediocrity. We try to bring the best, we try to stay true and not cater to national, regional, male, female or racial chauvinism. We believe that folk music is the people's music and it belongs to us all.

Mitch Podolak Artistic Director

I concur wholeheartedly with the view expressed above.

Don Whalen Artistic Director The Edmonton Folk Music Festival





ALLEY SCATZ

Barbara Leah Meyer, Pam Henry and Debbie Williams are a vocal trio who present a wide variety of jazz and rhythm & blues music ranging in style from the 1930's to the present.

Appealing to audiences of all ages, they have appeared in nightclubs, shopping malls, at charity benefits, and on television. All graduates of the Grant MacEwan College music program, Alley Scatz write all their own vocal and band arrangements.

PETER ALSOP

Imagine Tom Lehrer meeting Woody Guthrie in a bar one night and deciding to get together and write some songs, and you'd have a sense of Peter Alsop's compositions. Peter is, above all else, a topical songwriter, not so much in the sense that he writes about things you read in the newspapers, but rather he deals with issues that are of concern to a large part of North America. These issues encompass everything from homophobia to child rearing to the government. His material is at once funny and very very serious. If you are cynical about contemporary songwriters we think Peter will restore your faith in the type. Peter is a veteral of past Festivals and we're looking forward to hearing the songs he's written in the last couple of years.



ASLEEP AT THE WHEEL

This band doesn't always play it straight. Clue number one? Their biggest hit is entitled "The Letter that Johnny Walker Red". Their leader Ray Benson (who wouldn't take orders from someone six foot seven inches?) is worth the price of admission alone, with his wisecracks and sermons; but the band as a whole provides a taste of country swing as it hasn't been heard since Bob Wills and his Texas Playboys. They are currently completing a new album, co-produced by Ray Benson and Willie Nelson.

Howdy, folks; it's great to have you here!



FOLLE AVOINE

Folle Avoine is a group of six to ten musicians and vocalists, the number varying according to demands and needs. They feature contemporary, French-Canadian folk music, and original compositions all adding up to lively entertainment. Aline, Suzanne, Solange, Carmen, Paul, Annette and Michelle are members of the same family. They offer rich harmony, varied musical arrangements and versatility with their instruments.



AVNER THE ECCENTRIC

Coming all the way from Georgia to tickle our funnybones, Avner is an expert pantominist, and an outstanding clown. He also does juggling and slack rope walking. Having performed with the likes of The Flying Karamazov Brothers, Avner is a consumate performer.



STEVIE BECK

A regular guest on National Public Radio's "A Prairie Home Companion", Stevie is known as Queen of the Autoharp. She is a vital member of the Minneapolis music scene, both as a performer and as an instrument repairer. She is also an excellent inlay artist. In addition to all that she also teaches; there are well over 2 00 graduates of the Stevie Beck School of the Autoharp.



BLUE FLAME STRINGBAND

This is the first year the Blue Flame Stringband is appearing at our Festival. Kate Brislin formerly was a member of the ANY OLD TIME STRINGBAND and Alan Senauke was half of the FICTION BROTHERS. Together with Susie Rothfield, ace fiddler, Eric Thompson, known for his exceptional bluegrass guitar playing, and Markie Sanders, they form the Blue Flame Stringband. They call their music neo-traditional. What this means is that they've taken bluegrass, old-timey, cajun, jug band, eastern European and rockabilly, thrown it all together and served it up in both traditional and modern forms. Blue Flame Stringband is a multi-instrumental delight and a living example of the great Americal musical melting pot.



BOB BROZMAN

Bob sounds like he was born at the turn of the century. His music of blues, early jazz, ragtime and Hawaiian certainly dates from that period. His specialty is the Natonal steel line of instruments: guitars, ukuleles and Hawaiian guitars. Bob is both a talented performer and a serious academic who has researched extensively the music he performs. Bob is dynamic, creative, and immensely entertaining.



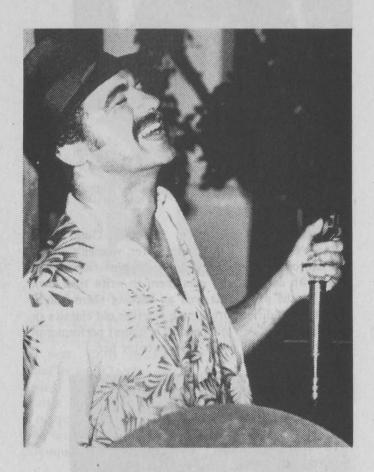
TONY BIRD

Tony Bird is a rare creation of colonialism - white man who calls Africa his home. Born and raised in Malawi, he has combined the influences of his English heritage with those of the village dance bands, African street music and even the birds of his childhood home. Life in England and Scotland led to a stint at sea on a geophysical survey ship; all during this time Bird was absorbing the multitude of musical styles of the sixties. After this time of travel he returned to Malawi where he began to compose seriously. Since then he has lived in england and New York continuing to write his original and visionary music. His voice and songs are unique; his music goes beyong a certain time and place to become a reflection of the human condition. This is Tony's first appearance in Edmonton after many attempts to book him for the Festival. His music is highly in demand.



MARGARET CHRISTL

No stranger to the Edmonton music scene, Margaret is sure to please with her wide range of material: celtic songs, women's songs, modern and traditional numbers, and even a dirty ditty or two. Margaret is now living in the west and is about to release a third album. The latest, greatest news is that Margaret has now teamed her voice with another fabulous performer, and she and JOAN MACISAAC together are really something to sing about!

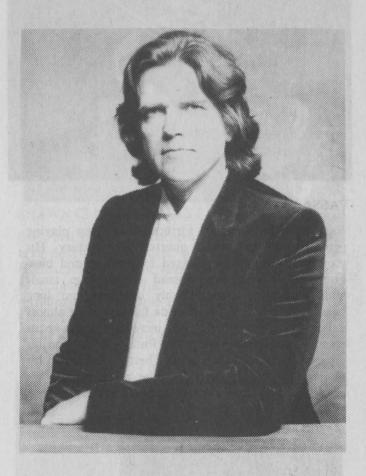


DAVID BURGIN AND THE NIGHTSHADES

A dynamic harmonica player, singer, and songwriter from San Fransisco, David Burgin is acclaimed by many as one of the finest in North America. Versatility is the mainstay of Burgin's talents. His many live guest appearances include onstage performances with Elvin Bishop, Tower of Power, Maria Muldaur, Harry Chapin, Jerry Garcia, Bonnie Raitt, Sylvia Tyson, Powder Blues, David Wilcox, The Lincolns, North Bufflo and many others.

With his current release, WILD CHASE on Flying Fish Records, Burgin further displays his abilities with five original tunes. This self-produced album sparkles with a superb cast of musicians. Onstage or off, Burgin's energy and standards of musicianship enable him to perform musical styles ranging from Rock and Roll, Gospel and Rhythm and Blues, to Rockabilly and beyond...

Burgin's band, The Nightshades, consists of Roger "Mr. Blues" Brant, Linsey Umrysh on drums, Colin Munn on lead guitar and vocals.



GUY CLARK

Guy Clark has the personal history most people write books about. Born in the tiny town of Monihans in South Texas, he grew up hearing first-hand accounts of wilder times when men tested each other's courage with six-guns and women still depended on the U.S. Cavalry to ride in and save them. The only hotel in town was owned by Guy's grandmother and populated by retired old railroad men. While they told Guy tales of old Texas, they whittled. Little did Guy know that the essence of these things would become his life's pursuit as a songwriter and a guitar craftsman.

A move to Houston brought him in touch with a "couple of questionable characters" named Jerry Jeff Walker and Townes Van Zant, whose unique approach to life and songwriting changed his course. A move to L.A. brought him in touch with other artists and they began to record his songs. And a move toNashville brought him a recording contract and covers of his songs by the likes of Johnny Cash, Rodney Crowell, Willie and Waylon, Bobby Bare and Ricky Skaggs. What would those old railroad men think of his stories now?



VASSAR CLEMENTS

Vassar Clements, fiddle virtuoso, has been playing professionally for over a quarter of a century. His reputation, long acknowledged by country and bluegrass afficionados, has spread to the pop music audience, giving him a richly deserved and long overdue recognition. The Florida fiddler's style almost defies a descriptive label. His incredible talent spans country, jazz, swing and rock. Puffing calmly on his pipe, he makes more music, and better music with his fiddle than almost anyone in the music world. We consider Vassar to one of the planet's finest fiddlers and are very proud to have him here.



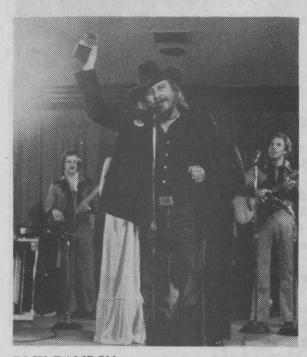
GAYE DELORME

Gaye Delorme is famous for his guitar-playing ability and infamous for his penning of the shockingly profane Rodeo Song. His career started in 1970, playing in Tommy Chong's Chinatown nightclub in Vancouver. He then went on to score three Cheech and Chong movies and wrote the duo's hit song Ear Ache My Eye. Performing with some frequency at the Sidetrack Cafe, Gaye is planning an album.



GINNI CLEMMENS

A versatile performer from Chicago, Ginni is a children's performer, blues interpreter, women's artist, and all-round excellent vocalist and musician. She sings with children and gets them to write their own songs in the process as well as making them laugh. Her blues renditions are superb whether old classics or new songs. She's an independently honest performer in all her genres, and you're sure to enjoy her.



DICK DAMRON

Alberta boy Dick Damron has a list of awards and credits as long as a country mile. An international country star, he has had five number one Canadian Country records, including the hit "Countrified" which was the theme song for the George Hamilton TV show. A new album has recently been released by RCA.

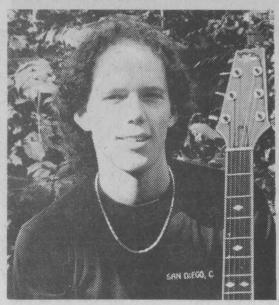


DARCIE DEAVILLE

Nine years of playing with different musicians creates a musical adaptability in Darcie Deaville that is hard to beat. Early influences by Don Reno, George Shuffler and Clarence White have expanded to include swing, cowboy and some contemporary country. Guitar picking, fiddle playing Darcie Deaville has a unique way of putting across a solid instrumental. She used to live in Winnipeg but now lives in Albuquerque.

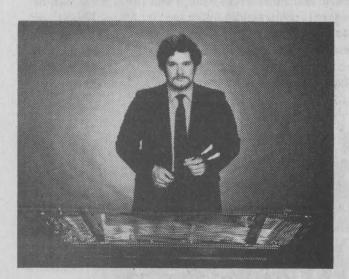
ALEXANDER EPPLER GROUP

Native of Seattle, Alexander Eppler began playing the balalaika as a boy, studying with its local enthusiast and exponent Sergei Vasilierich Lusgin. In the early seventies, Eppler's interest in the national music of Bulgaria took him there, and he began his study of the kaval (flute) with the laureate Nikola Ganchev. He was the first Kavalist admitted to the Bulgarian State Conservatory, was soloist with the Plovdiv State Ensemble, and helped found the Music School in Haskavo. Having toured Eastern Europe extensively, he returned to the U.S. where he became an internationally noted maker of woodwinds. Appearing with Eppler is classical guitarist M. Kimbal Dykes. Dykes has been the winner of numerous prizes and awards, has toured extensively and is in great demand as a soloist and a studio musician. Rounding out the group is Sandra Layman on violin. From the Pacific Northwest, Sandra previously won a fellowship in Ethnomusicology from the University of Washington.



SHAWN CLAXTON EASLY

Born and raised in Southern California, Shawn has been delighting audiences with his special brand of original music for eight years. In 1981 Shawn moved to Edmonton, and has been heard in nightclubs, restaurants, on the radio and at political rallys. This is Shawn's Festival debut, and he plans on making it a family affair, appearing with his wife Mary Smith and brother Jeff.









ERITAGE

Quebec possesses an extremely rich musical heritage and every year we make sure it is represented at the Festival. From Quebec this year we welcome Eritage. The group, together for six years, is one of the most exciting performing in Quebec today. Their repertoire is a blend of traditional and contemporary folk music from that region and ranges from high-powered dance music to slow laments. The band plays a variety of instruments, including button accordian, fiddle, harmonica, flute, bass, guitar and various traditional hand percussion instruments. They also perform Celtic music and tunes From France and the U.S. as well as original compositions. Eritage is Marc Benoit on stand-up bass; Benoit Bourque on spoons, bones and recorder; Yvan Brault on piano; Raynald Ouellet on accordian and cello; Vincent Ouelett on violin; Raymond Philippe on harmonica and lead vocals.



CATHY FINK

Cathy Fink is a champion banjo player and a concert performer of folk, country, swing, mountain songs and yodelling songs and old time fiddle tunes. From 1974 to 1979 she performed with the late Duck Donald specializing in old time duet singing styles. Since then, Cathy has made her home in the greater Washington, D.C. area where she has performed regularly at the Smithsonian Institution's Hall of Musical Instruments in concert and demonstrating the museum's collection of folk and popular instruments. She performs in the Washington area as a solo and with several bands.



DAVID ESSIG

The Festival is pleased to welcome back David who last year was a performer and also was involved in recording many of the acts for his CBC Network program "Six Days on the Road". From the Almaguin Highlands of Ontario, David has a rough-hewn voice and fingers that fly so fast they barely seem to touch the strings of his guitars and mandolin. His background in songwriting, blues, bluegrass, and record production has led him to a style that does not easily fall into descriptive categories and remains distinctly his own. He embraces his audiences in his homespun humour, making them very much a part of what he is doing. His new album WHILE LIVING IN THE GOOD YEARS has just been released.



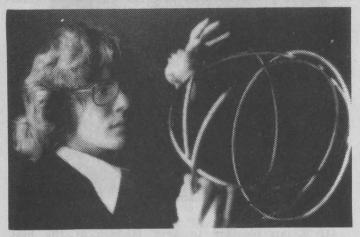
GARY FJELLGAARD

Gary Fjellgaard was born in Saskatchewan, and worked as a lumberjack for fifteen years before going professional with his real love, music. He began recording in 1973, and to date has three albums, the latest titled TIME AND INNOCENCE, which includes the hit single "Ten Years Old and Barefoot" Fans all across the country have warmed to the special brand of joy Gary puts into his music.



CONRAD FLAPPS

"Airman Extraordinaire," Major Conrad Flapps is a hilarious combination of man and flying machine: his arms are his wings and propellers, his voice the sound of powerful engines roaring at full throttle, and his shoes the latest design in high tech wheels! His only problem seems to be getting off the ground as he meets disaster after disaster. But does the daredevil pilot ever give up? NEVER! With the mightly assistance of flight crews recruited from the audience, his flight takes off in breathtaking amazement. You'll be dazzled further by his virtuoso violin performance which covers the range of music from the dawn of time to the present day.



BRIAN GLOW

In a unique blend of magic and music, Brian Glow, an internationally known magician guides his audience through the realm of the mysterious. He has been seen on many national television programs, is recognized among magician's circles as an innovator, and is even the magic consultant for the National Film Board. His newest show, entitled "Fantasy Unlimited" promises to delight his growing audience.



ROBIN FLOWER BAND

Songwriter and multi-instrumentralist Robin Flower balances original and traditional music, ranging from traditional country all the way to New Acoustic, with an energy level few can match. Robin's skill on mandolin, guitar and fiddle has paired her with many equally fine musicians over the years. Since Robin struck out on her own, the Robin Flower Band has included some of the best women musicians North America has to offer. Robin is joined this weekend by Crystal Reeves on fiddle and vocals; Carol Sackett on electric bass and vocals; and Beth Marlis on rhythm guitar and vocals.

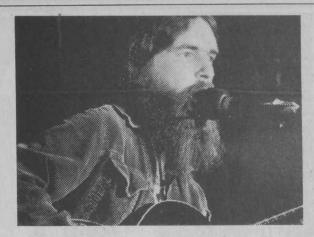


GABY HAAS

Born in Czechoslovakia and long-time Edmonton Resident, the sixty-year old has worked in some facet of entertainment in each of his six decades. He is looking forward to breaking the Guinness Book of World Records for the longest running regularily scheduled radio program in 1986 with his show, Continental Musicale on CKUA Edmonton.

Haas was one of the early performers on National and local Canadian TV. His polka orchestra has produced fifty-seven albums and sixty singles in Canada Ten of his LPs are sold in the U.S. and three in Europe.

Haas has composed and arranged over one hundred songs, mainly waltzes and polkas. He is a rare breed of musician - the radio station studio musician who provided live music on his accordian before the general use of records on radio.



KEN HAMM

Born and raised in Thunder Bay, blues singer Ken Hamm has been playing guitar since the age of eighteen. His varied career has seen him perform on steel, electric, and slide as well as acoustic guitar. After contributing to albums recorded by Ian Tamblyn and Rodney Brown, Ken recorded his first album KEN HAMM AND FRIENDS in 1978, and has become a familiar face throughout Western Canada ever since. He will be accompanied by Bruce Everett on the harmonica and flute.



PAUL HANN

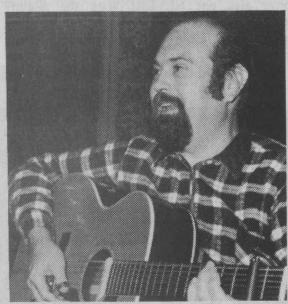
Since moving to Canada from London in 1967, Paul has established himself as one of Canada's most versatile entertainers. A concert and recording artist, TV and radio personality, composer of film music and children's performer, Paul has recorded six albums. Contemporary folk, progressive country and bluegrass, traditional and soft rock material have all found inclusion over the years. Feature film scores, over one hundred television appearances, background music credits, studio work and an increasing dedication to young people's entertainment all combine into Paul's career today.

Paul lives in Edmonton and has just returned from a tour of the Far East. His children's TV series PAUL HANN AND FRIENDS is now into its third season and is seen Saturdays. Paul has recently signed with CBS as a children's performer and will soon have a new record on that label.



MARIE-LYNN HAMMOND

Marie-Lynn Hammond writes and sings like no one else. One of Canada's most talented singer-song-writers, co-founder and lead vocalist of STRING-BAND, she also performs on her own and has two solo albums to her credit. She has also written a theatre piece based on the lives of her two grandmothers, one English and the other French-Canadian. Her warmth and charm and talent make captives of her audience, whether the situation is an intimate coffee-house or a Canada Day crowd of 8 0,000. She will be accompanied by Marilyn Lerner on piano.



HAMISH IMLACH

It is our pleasure to have Hamish at the first Edmonton Festival and we've been trying to get him back ever since. Hamish talks expansively and entertainingly by the hour, with an apparently inexhaustable mixture of the bawdy, the shaggy and the fantastic. He is, in the best sense of the word, a true Rabelaisian. He enjoys everything that comes his way, and has the rare and priceless gift of sharing that enjoyment in his act. Hamish has about a dozen albums to his credit. A scottish treasure.



CHRIS HILLMAN & AL PERKINS

As a founding member of THE BYRDS, THE FLYING BURRITO BROS., and other popular groups over the years. Chris has made a major contribution to the fabric of American popular music. Chris recorded his first album in 1963 with the HILLMEN, a bluegrass band based in California. He became an international superstar at twenty-one with America's most successful band of the era, THE BYRDS. Chris and Gram Parsons left the band after recording the classic SWEETHEART OF THE RODEO(1968) to form THE FLYING BURRITO BROS. After the band disbanded, Chris joined Stephen Stills to form MANASSAS. After two albums came the SOUTHER-HILLMAN-FURAY BAND and later MCGUINN, CLARK AND HILLMAN. After taking a year off Chris emerged with a superb acoustic album MORNING SKY, which goes back to his bluegrass roots. Chris and his long-time partner Al Perkins will be joined this weekend by Bill Bryson on bass. Chris has a new album DESERT ROSE scheduled for release on Stony Plain Records in September.

THE CHRIS HILLMAN-BERNIE LEADON BAND

Like Chris Hillman, Bernie Leadon is a founder and pioneer of west coast country rock. Both started in fact as members of the Scottsville Squirrel Barkers (1958-1962). After a stint in Florida, Bernie returned to play with Hearts and Flowers and in 1968 joined Dillard & Clark. That lead to a two year stint with the Flying Burrito Bros. (with Chris Hillman & Al Perkins) and in 1971 he became a founding members of the Eagles. Bernie was responsible for the country direction of the first three classic albums by the Eagles. After one solo album with Michael Georgiades, Bernie recently recorded with Chris Hillman again. Bernie Leadon's wife was born and raised in Edmonton for you trivia buffs.



THE INCREDIBLE ISREAL

Isreal is a master in the field of children's entertainment. Training that has taken him from Calgary to New York to San Fransisco has turned into fifteen years worth of touring, performing, lecturing and writing in the area of performing arts. Famous for his balloon sculptures, he is also a member of the fabled Magic Castle. Let Isreal put a little magic back in your life.



JEFF JENKINS

Also known as J.J. the Jugglin' Fool, Jeff Jenkins is awaiting official recognition as Edmonton's Town Clown, but in the meantime can be found in parks and street corners doing what he does best, making people smile. Children are amazed and delighted by him, but he prefers to think of it as a reciprocal arrangement. An avowed festival fanatic, he is pleased to be making his debut here in "River City".





DR. JOHN

It seems there must have been a whole platoon of Dr. John's. There's the Night Tripper of the late sixties-early seventies, and hit hipster of Right Place, Wrong Time fame, the bopping archivist of glorious New Orleans R &B tradition, the disguises as shaman, diplomat and God knows what all at various times. He's been sideman, composer, arranger and player of multiple instruments on countless sessions, always in demand. Mac Rebennack is a master at the piano and a continuously creative force. His appearance in Edmonton is his first since 1971 when he transformed the Jubilee Auditorium into a New Orleans Mardi Gras.

Dr. John will perform on solo piano, with a band and with Maria Muldaur. Watch for the New Dr. John LIVE IN LONDON album.



SI KAHN

Si Kahn writes and sings about the real people of the South. He has spent the last fifteen years working for civil rights in Arkansas, building farmer's cooperatives in Georgia, and organizing miners and millworkers in Kentucky and the Carolinas. He uses his music in his work, and his songs have helped give people the feeling of freedom. He has recorded two albums, published two books and written a musical. Welcome to Edmonton, Si.



KIN LALAT

Kin Lalat is a group of five Guatemalan musicians living in exile in Nicaragua. The name Kin Lalat is a phrase in their native Quiche language meaning "we sound" or "we sing". There is no word in Quiche that specifically means song; instead the work "lalat" encompasses all harmonic sounds found in nature with or without man: the murmur of rivers, wind, birds, drums, human voice, rain, or even rifle shots. They have performed all over Latin America and Canada, and have recently completed a six-month tour of Europe.



K.D. LANG SHOW

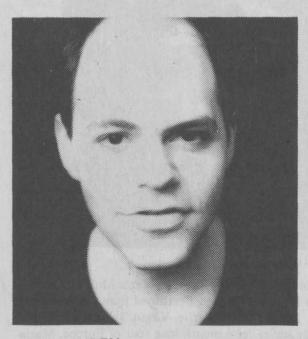
K.D.(Kathy) Lang believes she is the reincarnation of Patsy Cline, and she well may be. With her band of drummer Dave Bjarnason, keyboard player Stewart McDougall, lead guitarist Gord Matthews and bass player Farley Scott, this native of Consort, Alberta is taking the province by storm with her rock-a-billy country swing style. Her first record, a single, is entitled FRIDAY DANCE PROMENADE and features the guitar playing of Amos Garrett.



DENISE LARSON

Singer-songwriter Denise Larson supplements her own strong material with that of some of her favorite people - Sylvia Tyson, John Prine, Connie Kaldor, Ann Mortifiee and Rita MacNeil. Her style is country, folk, MOR, and when joined, as she is by Doug Thordason on fiddle and Roger Wade on guitar and bass, we may even be treated to some fiddle jigs and reels.

Denise and friends have recorded three albums over the last six years: FARMER'S DAUGHTER, SEC-OND HARVEST, and her most recent DENISE LARSON-SAGE ALBUM.



COLIN LINDEN

Appearing at this years festival with Tony Bird and on his own is Toronto's Colin Linden. Colin has developed a following in this area after his many appearances with Amos Garrett and as a leader of his own band. A walking dictionary of blues and R & B info, Colin has also worked with Sam Chatman, Mendels on Joe and David Wilcox to name a few. "The Telephone Kid" devoted his life to music after befriending the late Howlin' Wolf at age ten.



STEVE LEHNER & MAUREEN MAY

Here's a couple that really make beautiful music together! Married eleven years, they have a lot in common. Both come from North Dakota and both were playing folk and bluegrass before they met. The union of the two brings us new grass, with sweet vocals blended to guitar, fiddle, mandolin, banjo or ukelin.

Settled in Washington, they love the road, and we're glad to have them.



JOAN MACISSAC

Joan's trademark is her full bodied contralto voice, evoking memorable lyrics and melodies. Seven years professional musician, she has appeared on national TV and radio and played several major folk festivals. Joan's personal warmth and personable style can make a hillside of strangers feel like a roomful of friends. And to add to the pleasure, she is now singing with her friend MARGARET CHRISTL - two great voices for the price of one!





PATRIC MARKS

Patric Marks moved to the United States in 1973 and established the Indian Music Ensemble in Chicago. Before leaving India he was director of cultural activities for Saint Xavier College in Ahmedabad. While studying the sitar, he lived in the home of his guru, Ustad Gulan Hussain Kahn of Indore Ghana. Patric has performed all over the U.S. and on occasion has played music to audiences prior to lectures by Baba Ram Dass. Primarily a music teacher, he is also one of a select group of performers for the Young Audiences of Chicago.

Patric will be accompanied on tamboura by his wife, Dr. Margaret Otto, and on tabla by Ranchhood Pandya, a student of Allah Rahka.



MOSHE LE NUAGE

Juggler extraordinaire, magicien comique, clown stupide, Moshe le Nuage prefers to be known as an Amuseur Publique. He can juggle almost anything and will surprise you with his hat tricks. Is the hand quicker than the eye? Indeed it is, if you happen to be Moshe.

The only juggler ever to perform on the floor of a major stock exchange during trading, Moshe comes to the Festival via the streets of Montreal, Madrid, Barcelona, Paris and San Fransisco. His street performances have been known to create traffic hazards!



RITA MACNEIL

An exceptionally versatile singer and songwriter, Rita MacNeil's talents come naturally and direct from the Heart. She sings of workers, unions, poor people, good times and bad times with a great focus on her native Cape Breton. Her a cappella background has made her voice a strong one. Rita will be joined by some of the finest musicians on the East Coast - Al Bennett on Bass, Ralph Dylan on piano, and Joella Foulds on guitar and vocals.



MARIA MULDAUR

It is indeed an honour to have Maria Muldaur at this year's Festival. She's just returned from performances (with DR. JOHN) in the Virgin Islands and this Tuesdy leaves for a month long tour of Europe. Maria joined the Even Dozen Jug Band at twenty-one and later recorded five albums as a member of Jim Kweskin's Jug Band. Two recordings with her (then) husband Geoff Muldaur followed and in 1974 she recorded her first solo album which included the classic MIDNIGHT AT THE OASIS. Her seven later albums are rich in a variety of musical styles - jazz, pop, folk, blues and gospel. Maria teamed up with Dr. John and some of the best jazz players in New York on her latest jem SWEET AND LOW.



THE ORIGINAL BALKAN JAM

Named after a deliciously rich Bulgarian jam, these folks are five musicians based in Victoria, B.C. who cook up tasty sounding, light-hearted "gypsy-jive" music.

Their sources include music drawn from the Gypsy and Klezmer traditions as well as music from the Old Country (any Old Country). Their music is guaranteed to make everyone, from punks to pensioners, want to dance.



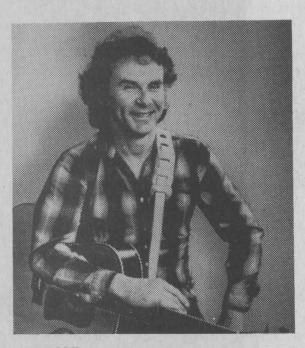
LEE &SANDY PALEY

A couple of years ago, Lee and Sandy Paley sold their music store and teaching studio after seven years to write and sing full time for children - of all ages. Twenty-four of their own compositions are recorded on SING ME SUN, a family album with something for everybody. After filming the pilot with CFCN TV for a national series called "Camp Potawatomi", Lee and Sandy began touring in B.C., Saskatchewan, and Ontario. They are currently performing in elementary schools and community concerts throughout Alberta and across Canada.



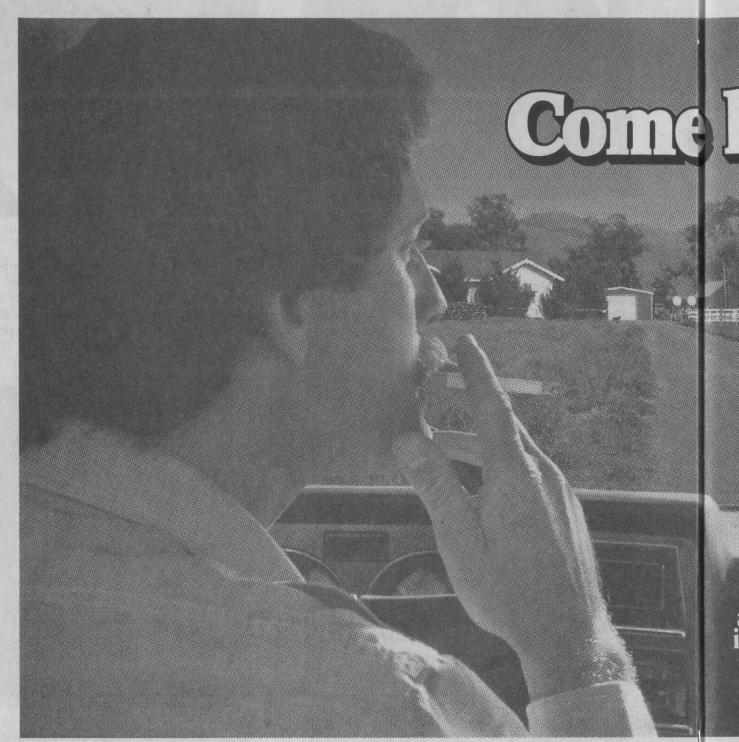
ONE YELLOW RABBIT

One Yellow Rabbit is an artists' cooperative of festival performers, eight in total. They juggle, they clown, they stilt walk, you name it, they do it. Based in Calgary, we're glad to have them here. So keep your eyes peeled for this gaggle (or is it giggle) of clowns. They're sure to make you smile.



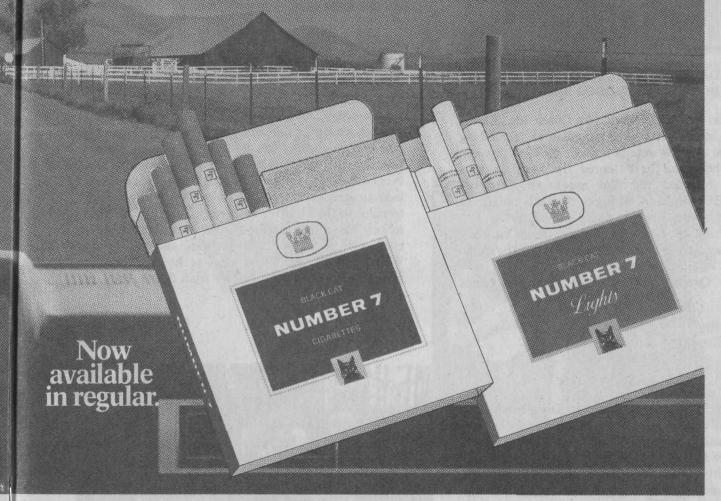
JIM POST

Singer, songwriter, actor, and comedian Jim Post returns to the Festival with his kenetic energy, vocal wizardry, and finely crafted tunes. Jim's unparalleled richness will pull you totally into his wild, zany world until he decides to let you go. Jim is a wrecking ball for the imagined corners we've backed ourselves into and the brick walls we're up against. His momentum creates a magnetic wake of joy for us to ride for a few hours. Jim will act as a performer and emcee at this year's Festival.



Warning: Health and Welfare Canada advises that danger to health increases with amount smoked—avoid inhaling. Average per cigaretti—Number

thome to flavour



aretti-Number 7 King Size: "Tar" 16 mg. Nic. 1.1 mg. Regular: "Tar" 15 mg. Nic. 1.2 mg. Number 7 Lights King Size: "Tar" 12 mg. Nic. 0.9 mg.



QUEEN IDA and THE BON TEMPS ZYDECO BAND

There is no one in the world like Queen Ida. Eleven years ago, she picked up the accordian as "something to do while the kids were in school". Now, at fifty-six, she and her band have toured the world, won a Grammy, recorded the film music for Coppola's RUMBLEFISH, and brought Zydeco music to millions of hungry ears and dance-starved feet.

The term "zydeco" evolved from the French "haricot", or snapbean, and refers to a snappy dance - the Cajun equivalent of "Let's boogie!"

Long live Queen Ida, and "laissez les bon temps roulet"!



GARNET ROGERS

Garnet is a member of a talented family of singers and songwriters and commands attention with his deep clear voice and a repertoire of sensitive but carefully chosen songs. These tunes written and sung for his own enjoyment and especially after concerts (with his late brother Stan) when he wanted to wind down have an introspective and melancholy feeling. However, Garnet's deadpan, self-depracating sense of humour and anecdotes provide a light-hearted counterpoint to the plaintive nature of the music.

Rogers has a fine ear for a good song and he plays classics from Canadian songwriters such as David Wiffen, Doug McArther and archie Fisher. He sometimes does a song or two from Stan's body of work.

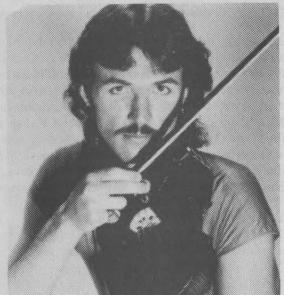
RED CLAY RAMBLERS

If you ever held the notion that stringbands are composed of certain instruments and play only certain kinds of music, you're in for a lively surprise! Whether it's a Carter Family song, a live dixieland blues or an original ditty, the Red Clay Ramblers bring an originality and vitality to the stage unparalleled by any other band. Tommy Thompson on banjo; Jim Watson on guitar, mandolin and bass; Mike Craver on piano and guitar; Jack Herrick on trumpet, bass and pennywhistle; and Clay Buckner on fiddle are the members of this North Carolina-based group. Their performance is a good-time crazy quilt mixture of every kind of music they can find and combine in the ways they want with dashes of humour, sincerity, and absurdity thrown in for good measure.









PETER ROWAN & MARK O'CONNOR

Peter Rowan is a bluegrass, rockabilly, and rock 'n' roll performer and composer. His hit singles include "Panama Red", "L.A. Cowboy", "Land of the Navajo", and "Free Mexican Airforce".

His combination of bluegrass and rock 'n' roll has found him a member of such groups as THE BLUEGRASS BOYS, EARTH OPERA, SEA TRAIN, OLD & IN THE WAY, THE FREE MEXICAN AIRFORCE, and the WILD STALLIONS.

It is indeed an honour to have Mark O'Connor appearing with Peter Rowan at this years festival. Now twenty-two, Mark has been a champion fiddler since his pre-teen days, having won most of the major competitions in North America. He cut his first solo fiddle album at the age of twelve.

Mark is one of the founders of a new school of music - DAWG Music, pioneered by David Grisman. Mark is a multi-instrumentalist and leader in the new acoustic music genre.



SOUPE DE JOUR

Originally formed as a trio in 1979, Soupe du Jour is now a foursome of Gaston Bernard, Dave Clarke, Ray Farquhar and Sue Spirk.

The musical direction of the group has evolved to focus on a fresh acoustical jazz sound; however a variety remains their trademark: traditional Quebecois, contemporary folk, a cappella, and bluegrass music can all be found on their extensive musical menu.

DOC MYLES SNOW

It is a pleasure to welcome back that clown-magician of no fixed address, Doc Myles Snow. He is a magician who weaves his magic for children of all ages. His performance is funny, amazing, easy-paced and intriguing.

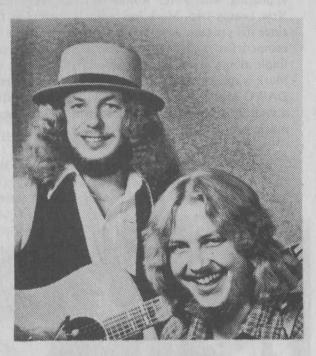
Doc has been based out of the west coast, playing in markets, doing magic workshops for the handicapped, and generally spreading his remarkable talent around for all to appreciate.





STOCKTON'S WING

An Irish traditional band with a new wave feel? Why not? Stockton's Wing's ability and willingness to explore and expand Irish music has set them apart, making them a unique part of today's music scene, with a sound that is innovative and refreshing...Be prepared for anything (jigs that sound like reggae, etc.) Stockton's Wing are: Mike Hanrahan, Kieran Hanrahan, Paul Roche and Maurice Lennon.



SWEETGRASS

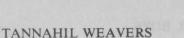
Lacing obscure old songs with a tasteful blend of instrumental licks and smooth vocal harmonies, mixing blues, swing, bluegrass and traditional fiddle tunes, Sweetgrass injects new life into what has traditionally been described as old-time country.

Bill Bourne also plays with the Tannahil Weavers, and Jim Morrison played bass for Stan Rogers just prior to Stan's fatal accident. Both "Alberta boys", Bill and Jim delve into the cultures of North American and European folk music with delightful results.



SUKAY

The huge audience that has developed for Andean music over the last number of years is due in no small part to the work of Sukay. First as a duo of Edmond and Quentin Badoux, a Swiss and an American, they learned their music in an extensive fifteen month trip through Latin America. Now as a quartet with Bolivians Gonzalo Vargas and Edmundo Aliaga, Sukay tours North America popularizing the very powerful music of the Andean region of South America. Sukay plays the traditonal music which features exclusively percussion and wind instruments including many varieties of panpipes and flutes, and the criolla music that fuses the Indian influence with the stringed instruments brought by the Spaniards. Included among the almost one hundred instruments Sukay carries with them is the Peruvian harp and the chirango, a ten-stringed mandolin made out of the shell of an armadillo.



The Tannahill Weavers have a well-deserved faithful following, for they serve up Celtic music as it should be: full of fire, passion and simple beauty.

When the multitalented foursome of Bill Bourne, Roy Gullane, Phil Smillie and Alan McLeod start to play, you'll be hard pressed to keep your feet from at least tapping. Add to all this a remarkable sense of humour and stage presence, and you have the makings of a virtuoso performance in all regards.



SYLVIA TYSON

It seems like Sylvia Tyson has always been a part of Canadian popular music. Everyone's heard and heard of her, and everyone likes her. Whether as part of the duo Ian & Sylvia, or with her band THE GREAT SPECKLED BIRD, or through her CBC Radio program Touch the Earth, or her CBC-TV program COUNTRY IN MY SOUL; Sylvia has contributed much to our musical consciousness.

Her enormous strength is apparent in everything she does, including a two-year songwriting and recording project with inmates in a maximum security penitentiary. But her commitment to music, and her apparent inborn ability to transcend fad and fashion, are the true hallmarks of her strength.

Sylvia's band includes Danny Greenspoon, Rick Whitelaw, Kit Johnson, Al Kates, Boboan Hlusko, and Nancy Walker.



VALDY

Born Valdemar Horsdal, the son of a prominent Ottawa photographer of Danish descent, Valdy has been delighting Canadian audiendes with his warmth and humour through the seventies. While he might have stayed with the capital city's social scene, Valdy says: "I never did feel comfortable in a suit, and Ottawa was a city where a suit mattered." A two-time Juno Award winner and a performer with six critically acclaimed albums, Valdy has played in all parts of Canada and has been touring North Central Europe lately. Valdy's music soothes the anxieties created by modern urban environments.



THE WILD COLONIAL BOYS

Founders and house band of the Calgary Folk Club (Canada's largest), John Worral, John Martland, Gordy Black, Graham Jones and Mansel Davies bring a varied collection of talent to the boil whenever they perform.

Their material ranges from rousing chorus songs from Britain and Ireland to poignant ballads from Australia to contemporary songs with a large amount of lively instrumental material thrown in for good measure.

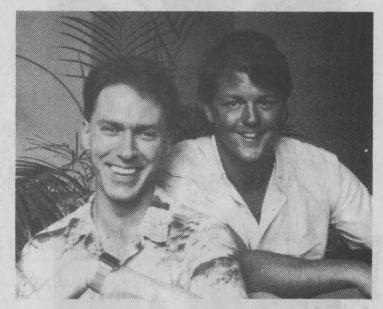
Hosts of the Calgary Folk Festival, we're glad to see that municipal rivalries have no place where folk music is concerned!



PAUL WOOD & DOUG JOHNSON

Performers at the "Sunday Nite Variety Show", which Paul founded in 1981, both of these talented fellows have extensive backgrounds in theatre and musical theatre.

Paul has also done film work, his most recent appearance being that of Jim in "A Change of Heart". Doug has had experience performing in many venues from lounges to country fairs, and has shared the stage with such notables as Sylvia Tyson and Valdy.



PETER PAUL VAN CAMP

Peter Paul Van Camp, shown here with his rake, was lately seen on the Left Bank in Paris, France, eating French bread. "Imagine my excitement. There I was, on the Continent, a poet, and dining out." He goes on, "Perhaps, as other poets have suggested, I am something of a flagpole sitter among our kind, and that sits well enough with me. I would sooner be seen than not, and I certainly do enjoy the view."

(Photo credit: Paul Lewis)





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Watch for CHRIS HILLMAN'S excellant new album 'DESERT ROSE' in September. Produced by Al Perkins.



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Many thanks to all those individuals listed below who have donated this year to support the continuing operation of the Edmonton Folk Music Festival. (This list does not include those many friends of the Festival who are on our mailing list only.)

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CELTIC MUSIC

by Roddy Campbell

Over the past several years Celtic music has gained an immense amount of popularity here in Alberta, due mainly to the sterling work of the South Side Folk Club, in attracting the cream of Europe's traditional musicians. Not since the Clancy Brothers arrived in North America in the early sixties, on the crest of the folk revival has there been such an interest in ethnic music on these shores.

Unlike the Clancy's and their ilk, the new generation of Celtic musicians are not catering for the less delicate palates of a mass audience. Their roots are firmly planted in the gaelic-celtic tradition of their forefathers, in which lies a tale of a legacy that is estimated to stretch back somewhere between the years 2 000 and 1200 B.C.

At its peak, Celtic civilisation stretched across the northern half of Europe, from the Ural Mountains in modern day Russia to the shores of the Atlantic Ocean. Today, only pockets of the Celtic culture remain in isolated areas of Scotland, Ireland, the Isle of Man, Cornwall, and Brittany. One should also point out that, due to mass emigration from Scotland to Canada, Cape Breton supports a small but thriving Gaelic community. Next summer, Nova Scotia will host the Gaelic Mod, gaeldom's premier competition for its poets, singers and musicians. This will be the first time the Mod's ever been held outside of Scotland.

The survival of Celtic culture has as much to do with the resilience of the Celtic character as it has to the rich litany of each of his adopted nationalities. Besieged over the centuries by the various sovereign anarchistic entities, the Celt has endured. The great Irish famine of 1845 and the desecration of the Highlands of Scotland after the battle of Culloden Moor in 1746 left scars that are still felt today.

Of the remaining Celtic culture the traditional situation in both Scotland and Ireland remains stronger than in the other remaining countries and as a result is also better documented. This is due to the fact that each has a national organization to sponsor research and study. In Scotland, The School of Scottish Studies and in Ireland, Comhaltas Ceoltoiri Eireann is the organizing body.

The principal instruments of the Celtic musical heritage are the harp, or in Scotland, the clarsach, the pipes, and the fiddle. Unfortunately, the Gael had no form of notation for his music until the late sixteenth



-early seventeenth century. All music was handed down orally. As a result, a wealth of musical tradition has been lost forever.

The harp was brought to Ireland by early Christian settlers and reached Scotland by the eighth century. The two most noted harpers whose works are still in existance are Scotland's Rory Dall Morison 1660-1713 and Ireland's better known Turlough OCoralan 1670-1738. The changing social patterns especially as a result of the reformation and the anglicization of catholic schools that taught the art of the harp, began a decline that could last until the modern day revival. By the end of the seventeenth century the fiddle was taking over in popularity, and by the end of the eighteenth, the tradition of harpers had all but disappeared. It's rather interesting to note that there are areas in Nova Scotia where fiddlers pride themselves on their style which is derived from that of the old harpers.

The origins of the pipes are rather more controversial. Popular belief has it that the Romans were the first to bring pipes to the British Isles. No patriotic Scot however, will admit that an imperialist army from the shores of the Mediterranean were the creators of their national instrument. There are various pipes indigenous to the regions of piobaireachd(the gaelic word meaning simply piping). They are, the Highland or war pipes where the bag is filled by blowing; the Border pipes, the Northumbrian, the Irish Uilleann or Union pipes, all filled by a belows under the arm, and the only major exception, the single droned Bretonese Bombarde as opposed to the multi-drone of the others.

Would-be participants in the art of piobaireachd should not pay too much attention to the old legend that says "It takes seven years learning, seven years practicing and seven years playing to make a piper."



CELTIC MUSIC

The violin as we know it today arrived in Scotland from Italy in 1660. It had an immediate impact for two reasons. Local craftsmen diligently copied the famous Italian models, founding a craft that still flourishes. Violins were also brought within the range of all social classes, for they were comparatively cheap to make. With the cultural crossover between Scotland and Ireland there is literally only one difference in their fiddle music, and that is the reel-like strathspey. so called from the region in which it was developed. One would have to consider it a great coincidence that the finest Scotch malt whiskey in the world is also distilled in this area. The greatest composer of this style was James Scott Skinner (1845-1927), selfcrowned king of the strathspey. When he died his compositions totaled over six hundred.

"There is no song, no pipe tune or fiddle tune, which does not have a material base. The relationship may not be immediately obvious or direct, but it is always there. The reason is self-evident. If there is no land or work there are no people, no livelihood, no stories and no music," wrote Gavin Sprott in THE PEOPLES PAST. A man well acquainted with the material base of which Sprott speaks was the Scottish ploughman poet Robert Burns (1759-1796). Burn's dedicated himself to rescuing from oblivion hundreds of songs with fragmentary or unsuitable words. In supplying words to fit melodies he performed a feet unique in the history of art. The fact that he produced hundreds of songs is a noble tribute to his unflagging labor. Today's collectors such as Peter Kennedy, Alan Lomax, Seamus Ennis, Hamish Henderson and the father of the folk revival, Ewan MacColl, all deserve special mention. Their various field trips have recorded for posterity many authentic folk songs in their natural state. Much of this work can be heard on Columbia records under the dubious title of "primitive folk music", also under the FOLK SONGS OF BRITAIN series released by Topic. Most good public librarys still have them on their shelves.

It's fairly widely accepted that the folk revival arrival in Britain on the washboards of the skiffle craze of the early fifties. Yet, while the lack of technique and plain irreverence of skiffle was being condemmed, nobody thought that American folk songs on which skiffle was drawing would actually lead to a full-scale British revival. It can only take so many worried men to sing a worried song. The result was by 19 57 the British and Irish folk repertoire was firmly embraced and the folk revival was really on its way. The first few years were marked more by ruggedness than subtlety. Audience participation was totally necessary. The main protagonists of the early

years were Alec and Ian Campbell, Shirley Collins, Seamus Ennis, Louis Killen, Dominic Behan, Isla Cameron, A.L.(Bert)Lloyd and of course Ewan MacColl, active in everything from his field work, to organising the first folk club.

By the middle of the sixties a new generation was beginning to emerge, instrumentally more proficient and considerably more sophisticated. The age of Archie Fisher, Hamish Imlach, Dick Gaughan, Martin Carthy and Nick Jones had arrived. More important still was the erruption of folk groups that appeared to have limitless musical bounderies. The Incredible Sting Band and its mentor Robin Williamson, lead the way for the likes of the Chieftans, whose path was paved by the great Irish piper-arranger Sean O'Riarda; the Richard thompson inspired Fairport Convention; the Boys of the Lough and their brilliant young fiddler Aly Bain; and everybody's favorite Steeleye Span. These bands dug the foundations for the Celtic explosion that was to occur six years later.

It's really not important who actually started the Celtic revival, although it's usually attributed to either Alan Stivell or the Bothy Band. Planxty enthusiastically picked up the challenge of their peers and quickly set the standard for several years, culminating in the award-winning album THE WELL BELOW THE VALLEY, all before the Scots took flight. In the mid-seventies Battlefield Band, Ossian, Silly Wizard and the Tannahil Weavers all released superb debut albums. The Irish responded with Clannad and De Danannan. It was not before long the Celtic influence was being felt here in Canada. Bands like Barde, Na Caberfiedh, Eritage, Figgy Duff and that giant of a man, the late Stan Rogers all embraced the Celtic tradition in its various hues.

Today Celtic music still remains strong after its initial flush of success and, like all healthy music there's been progression. The most popular acts at the moment are Moving Hearts, Stocktons Wing, Run Rig and Dougie MacLean whose contemporary influences range from Ornette Coleman to Paul McCartney. Yet, unmistakenly through this new music runs that fine thread that links them all together; the fraternal bond of traditional music.

Gaelic according to the Gael was the language spoken in the Garden of Eden. Of course there is no documentary evidence to disprove this claim. Sometime over this weekend while listening to the reels and jigs of Eritage, Stocktons Wing and The Tannahill Weavers, or a centuries old ballad from Hamish Imlach, close your eyes. You'll find yourself being swept away on the sheer emotion of the music. Perhaps that old Celtic claim is not so preposterous after all.

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If you haven't yet visited the Crafts Area of this year's Festival, don't leave the grounds without doing so. Over thirty craftspeople have been accepted by the jurying committee and are selling their own crafts. Some people, for example, silversmith Gail Winter, weaver Joyce Vandermass and scrimshaw artist Ernst Oslender, are familiar to you if you have enjoyed previous folk music festivals to the fullest. But others are joining us for the first time. Marlene Noseda not

CRAFTSPEOPLE AT THIS YEAR'S FESTIVAL

Barbara Hansen, Co-ordinator

Brock & Karen Blosser, Longbow Lake, Ontario Dulcie Draper [Aspen Grove Pottery], Priddis, Alberta Marlene Noseda [The Shepardess], Valleyview, Alberta Joyce Ogle, Edmonton

Ernst & Agnes Oslender [The Artist's House], Sherwood Park, Alberta

Joyce Vandermass, Cold Lake, Alberta

Laine Sastok, Edmonton

Sue Hallam & Anne Yaciuk, Edmonton

Holle Hahn, Edmonton

Les Gaument [Living Wool], Sherwood Park, Alta.

Marji & Konrad Hanowski, Rathwell, Manitoba

Ros Schell, Edmonton

Bill McInnis, Edmonton

Halina Plewak, Edmonton

Albert & Gilbert Parent, Sherwood Park, Alberta

Amoel Lisecki [Amoel's Copper Artwork], Calgary

Brooke Kolodychuk [Brookecraft Holdings Ltd.], Edmonton

Gail Mottashed, Edmonton

Gail Winter, Edmonton

Richard Williams, Calgary

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Joy Serwylo, Winnipeg, Manitoba

Robert McKinley [Tinners Tins], Edmonton

D'arcy Greaves [La Guitare Classique], Edmonton

Taralyne Wilson [By Jiminy Crafts], Regina, Sask.

David Orban [The Shoe Smith], Regina, Sask.

Irene Tremblay, Edmonton

Roger Shore, Wetaskiwin, Alberta

Janie Livesay [Land of Enchantment], Kaslo, B.C.

Joseph Babiak, Edmonton

Julio Sanchez, Edmonton

Peter Vogelaar, Sherwood Park, Alberta

Rae Hunter [Sundogs & Northern Lights], Tofield, Alberta

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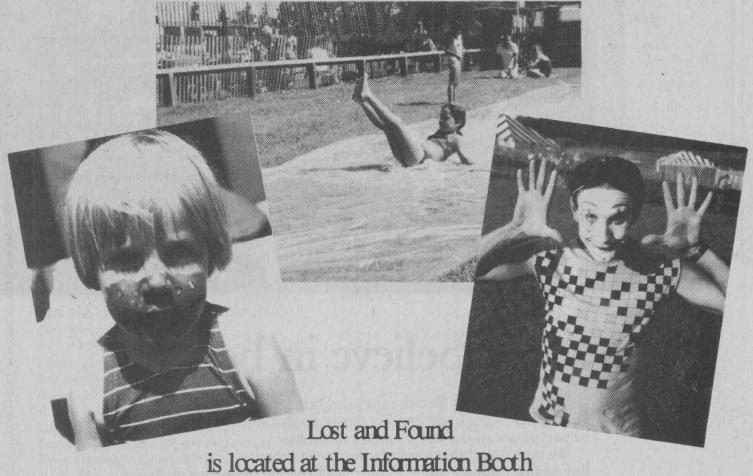
CHILDREN'S AREA

The Edmonton Folk Music Festival does not forget the younger festival attenders. In the Children's Area you will find a stage where performances especially for children include such acts as singers, magicians, and puppeteers. Between performances you can make a kite, experiment with gigantic bubbles, have your face painted, or just cool off on the water slide or in the wading pool. There is lots of fun for the whole family so bring Mom and Dad too!

Nancy McCalder, Co-ordinator

PARENTS NOTE: Please do not leave your children unattended in the children's area. The volunteer crew organizes activities for the children but DO NOT provide a day care service. The children's area closes at 5:00 p.m. daily.







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FESTIVAL FROLICS AND FOLLIES-EDMONTON

by Emily Friedman
Editor, COME FOR TO SING MAGAZINE

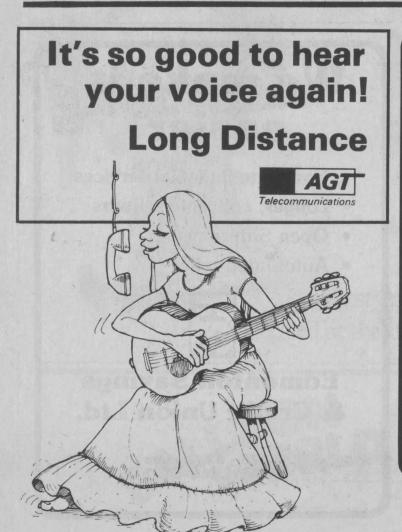
I've been going to folk festivals since 1965, so I don't say lightly that the 1983 Edmonton(Alberta) Folk Music Festival, held in Gallagher Park on August 5-7, was one of the two or three finest festivals I've ever attended.

It was a logistical dream. Airport transportation, van service to the festival site, volunteer behavior and skillfullness, food services, sound quality, site layout, timing(things actually ran on schedule!), and other brass-tacks aspects ran like clockwork without any evidence of authoritarian or self-righteous attitudes.

Artistic Director Don Whalen, upon whom enough praise simply can't be piled, proved that you can limit the number of acts—he had around sixty, tops—and still provide a richly satisfying entertainment to sizeable (7,000 at times) crowds. He also proved that you finish at 10:30 p.m., so festival goers and performers aren't completely burned out by the second day.

(Reprinted with permission from COME FOR TO SING MAGAZINE, Vol. 9, No. 4, Autumn 1983)

Don had first-class talent in his children's and educational areas, as well as at workshops and sing-arounds. Among the highlights: a blues jam(although, like too many festival blues presentations, it didn't have any Black artists) with Sam Mitchell, Holly Arntzen and her father, Lloyd, and John Hammond; a funny but powerful concert by Margaret Christl: French-Canadian music with the marvelous band La Bottine Souriante and local entertainer Gilbert Parent, who was a magnet for children with his able limberjacking(the whole workshop ended up in a massive line dance); and a charming All in the Family" workshop that featured family groups-the Banfields, Christy and Fred Cook, and especially the great Holly Arntzen and her equally talented jazzmusician dad Lloyd. Belting out blues numbers, then switching to a harmony duet with Lloyd on his "Where the Coho Flash Silver", Holly brought the house down.





At the night concerts, Eclectricity(with Mirian Sturm's amazing fiddle playing), Mike Cross, and Guyana's flashy and exciting John Bayley were very well-received. Murray MacLauchlan was still brilliant after all these years, and Loudon Wainwright was his usual iconoclastic self, although he had to weather the catcalls of some irritated(and totally misdirected, in my opinion) feminists.

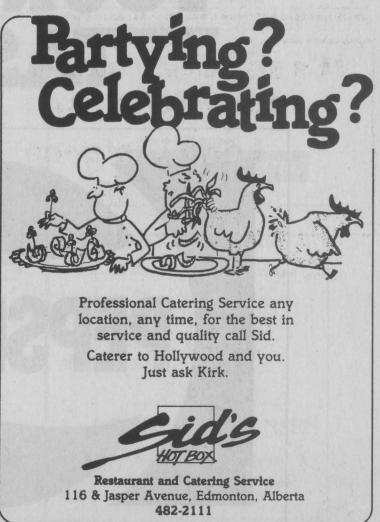
But three performances stood out. One was a display of musicianship by Walt Michael & Co. that, even for this stringed-instrument wizard, was breathtaking. Second was super-mime O.J. Anderson, who wandered out on stage and in a matter of moments transformed a hillside in Alberta to a rock palace, a mime class, a boxing rink(for the "Pepsi Challenge," in which he boxes with a can of cola), a wedding reception, and a few other fantasies. It wasn't mime; it was genious, and he received a richly merited standing ovation.

Finally, my friends from Swedish Lapland, J.P. Nystroms, went out to play for an audience that was larger by a factor of seven than any they had played for in their lives—and fell in love with a crowd that felt the same way about them. At one point, Mats Olausson took a photo of the audience(who all waved), explaining that otherwise no one in Sweden would believe that they had played for that many people! They also got a standing ovation.

So, too, did the entire festival, from a grateful audience, as the last strains of a tribute to Stan Rogers and to tomorrow's children faded away and a fire-sculpture torch parade wound down the hill. And yours truly, the world-weary editor and festival critic, stood there and wept.











WHEN A LITTLE BABY IS BORN





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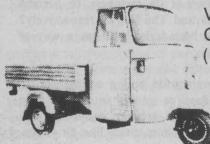
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FOLK MUSIC UNLIMITED

by Don Buchanan

There is no real need to be an "expert" when listening to folk music. Folk music is close to the heart and mind, and it's a lot of fun when it's close to your feet(!) and inspires you to kick up your heels a bit. Regular folk fest goers will understand. To the uninitiated, "welcome". Welcome to the many worlds of folk music. It you're looking for definition of folk music it would be at best limited. Welcome to the winds of emotion, to the simplicity, and to the honesty of folk music. (If you get up and dance you'll come a little closer to tasting it.)

In attempting a definition, you might ask yourself what the boundaries of folk music are. Here, we come to some interesting modern day observations or dilemmas. The boundaries for the uninitiated, and for numerous people of our generation, is the "Dylan" boundary. The initial boundaries such as this have to be passed. Once you do get past the overwhelming "images" of Dylan, and other larger than life figures like him, it becomes easier to get close to the inner quarters of the folk genre. Nowadays, the inner quarters seem to be a little more accessible. It seems as though the world is getting smaller all the time. Rhythms and ideas from Africa, India, South America and the world over are common in North America. Folk music has a multi-instrumental - multi-cultural element that has helped increase the awareness of people towards other people. The boundaries are being broken. Humanity survives through folk music - folk music survives through humanity. Through YOU and your friends. Once again, welcome. (the boundaries are in your mind.)

Stretching the limits of folk music is a new "trade" in folk music circles. Intentional or not, modern day folk artists are delving into different worlds, leading others along the same paths. Maria Muldaur, Vassar Clements, and Mark O'Connor are three examples of folk musicians able to "fit in" with numerous musical genres or situations. From American bluegrass to Rock music to Jazz, these musicians and others take you along the traditional acoustic path. BUT, the fun is best when you're taken off the beaten track down a new road. The more roads you take the better it gets. Who would have thought in 1962 that an acoustic bluegrass band called the Scottsville Squirrel Barkers would lead two of its members to become founders of The Byrds and The Eagles respectively? Good music knows no boundaries and has a way of making friends.

Experimentation, innovation and a willingness to blend other styles, ideas or genres into their own music is a talent that is coming easier to folk musicians and others. It is musicians like Dr. John, >





O'Connor, Clements, Eritage, and the Robin Flower Band that help us to comprehend new musical ideas while we're listening. Sometimes we're so involved that we don't even notice it. Changes continue to happen and the history of folk music is richer for it. There is a sense of excitement as each boundary is passed, and never fear, the *roots* are always there.

Every musician performing at this year's Fest could probably tell you stories of personal musical discoveries. Learning never stops and neither does the fun at a "many worlds" folk festival. The ability to touch another world and add it to your own is a nice gift that we all have. Perhaps in our everyday or "nine to five" lives we don't get the chance to remember those touching experiences and actually add them to our lives.

Here in Canada, we have been lucky to be exposed to a wide variety of musical cultures. Whether it be Ukranian, Quebecois, or Scottish traditional music, the fact that we understand or at least attempt to understand another "world" of music is to our benefit and, here at the Folk Fest, to the benefit of the person sitting next to you.

In Edmonton, the folk fest is a golden opportunity to explore a few worlds. As you walk from stage to stage, carry your internal music with you. Open your heart with your mind or your mind with your heart, but do whatever it takes to enjoy it all. Hopefully the music of this weekend will stay with you when you leave.

music and peace,

Don Buchanan

[Don Buchanan is Station Manager of CJSR FM 88.5]

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DISCOGRAPHY

Folk Festivals traditionally last for only one weekend - a very special three days of music, camaraderie, and fun. But after the festival is over, it seems long time 'till next summer when you might hear your favorite performer again.

In an attempt to stave off some of that music withdrawal, we have compiled a Discography of some of the albums available by performers featured at Edmonton this year. Unfortunately, some of the albums are hard to obtain and some may be out of print, Undoubtedly we have probably missed a few as well.

PETER ALSOP

Topanga's Woody Guthrie Folk Festival One[anthology] SKY
Uniforms, Flying Fish

Silly Songs and Modern Lullabyes[anthology], Sierra Briar

Draw the Line, Flying Fish Asleep at the Helm, Flying Fish Peter Alsop, Peaceable Whad'd 'ya wanna do? Flying Fish

ASLEEP AT THE WHEEL

Comin' Right At Ya, United Artists
Asleep At The Wheel, United Artists
Texas Gold, Capitol Records
Wheelin' and Dealin', Capitol Records

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by Charles Tidler

Two beautiful jazz dramas.

DOC

by Sharon Pollock

"Doc leaves you breathless ..."

- Calgary Sun



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The Wheel, Capitol Records
Collision Course, Capitol Records
Served Live, Capitol Records
Framed, MCA Records
Drivin', Imperial House Records

TONY BIRD

Tony Bird Of Paradise, Aural Tradition.
Tony Bird, Columbia (out of print)

BLUE FLAME STRINGBAND

Blue Flame Stringband, Flying Fish Also two 4 5's on Fourteen Carrot Label

BOB BROZMAN

Snapping the Strings, Kicking Mule Blue Hula Stomp, Kicking Mule Cheap Suit Serenaders Vol. 3, Blue Goose Your Pal, Streetside

MARGARET CHRISTL

Jockey to the Fair, Posterity- Woodshed Barley Grain, Folk-Legacy

GUY CLARK

Better Days,, Warners
Guy Clark, Warners
The South Coast of Texas, Warners
Old No. 1, RCA
Texas Cookin', RCA

VASSAR CLEMENTS

Fiddling Vassar Clements, Southern Country Waltzes Vassar Clements, Mercury Crossing the Catskills, Rounder Vassar, Flying Fish Superbow, Mercury The Vassar Clements Band, MCA The Bluegrass Session, Stony Plain

also with various artists:

Hillbilly Jazz, Stony Plain

More Hillbilly Jazz, Flying Fish

Will the Circle be Unbroken, UAS

Nashville Jam, 073

Old and In The Way,

Norman Blake-Tut Taylor-Sam Bush-Butch Robins—

Vassar Clements-David Holland-Jethro Burns, Flying

Fish





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GINNI CLEMMENS

Long-time Friends, Open Door We All Have A Song, Folkways Sing A Rainbow, Folkways Wild Women Don't Get The Blues, Open Door Lopin' Along Thru The Cosmos, Flying Fish

DICK DAMRON

Honky Tonk Angel, RCA HighOn You, RCA Lost in the Music, RCA North Country Skyline, Condor Countrified, Harmony Northwest Rebellion, (with Roy Warhurst), Marathon Music

DR. JOHN

(assorted Discography) Gris Oris, Atco Ret 13, Atco The Night Tripper, Atco Desitively Bonnaroo, Atco Gumbo, Atco Hollywood Be Thy Name, U.A. City Lights, Horizon Tango Palace, Horizon Dr. John Plays Mac Rebennack, Attic The Brightest Smile in Town, Attic Live in London, Stony Plain(Sept. release)

ERITAGE

La Ronde Des Voyageurs, Fogarty's Cove

ALEXANDER EPPLER

Barinya, Flying Fish(not yet available)

DAVID ESSIG

Sequence, Posterity Woodshed Stewart Crossing, Posterity Woodshed High Ground, Posterity Woodshed While Living in the Good Years, New Woodshed

CATHY FINK

Doggone My Time, Rooster

also with Duck Donald Kissing is a Crime, Likeable Cathy Fink and Duck Donald, Posterity Woodshed I'm Gonna Tell, with Cathy Fink and Peter Paul Van Camp, Likeable

GARY FJELLGAARD

Me and Martin, Royalty Records
Ballads and Beer, Royalty Records
Time and Innocence, Slim Creek Records

ROBIN FLOWER BAND

Robin Flower, More Than Friends, Spaniel Records Robin Flower, Green Sneakers, Flying Fish Robin Flower, First Dibs, Flying Fish

MARIE-LYNN HAMMOND

Marie-Lynn Hammond, BTR Vignettes, BTR also with Stringband

Canadian Sunset, Nick
National Melodies, Nick
Thanks To The Following, Nick
Across Russia By Stage, cassette, Nick

PAUL HANN

A Fine White Thread (Stony Plain)
Another Tumbleweed (Stony Plain)
Paul Hann (Stony Plain)
High Test (Stony Plain)
Hometown Hero (Intercan)
on Icecream Sneakers (Mudpie Records)
Brand New Boogaloo Zoo (Mudpie Records)

CHRIS HILLMAN & BERNIE LEADON

CHRIS HILLMAN
with Scottsville Squirrel Barkers
Scottsville Squirrel Barkers (Crown)

The Hillmen (Sugar Hill)

The Byrds
Mr. Tambourine Man (Columbia)
Turn! Turn! (Columbia)
Fifth Dimension (Columbia)
Younger Than Yesterday (Columbia)
Notorious Byrd Brothers (Columbia)
Sweetheart of the Rodeo (Columbia)
The Byrds Greatest Hits (Columbia)
Preflyte (Columbia)
The Byrds Play Dylan (Columbia)
Preflyte (Together)
Byrds (Asylum)
The Byrds Singles Volume I (Columbia)
The Byrds Singles Volume II (Columbia)

The Flying Burrito Brothers
The Gilded Palace of Sin (A&M)
Burrito Deluxe (A&M)
Close Up the Honky Tonks (A&M)
The Flying Burrito Bros. (A&M)
Last of the Red Hot Burritos, (A&M)
Hot Burrito (A&M)

Stephen Stills Manassas

Manassas (Atlantic)

Down the Road (Atlantic)

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S H F Band
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Trouble in Paradise (Asylum)

Chris Hillman
Slippin Away (Asylum)
Clear Sailin (Asylum)
Morning Sky (Stony Plain)

McGuinn Clark & Hillman

McGuinn Clark & Hillman (Capitol)

City (Capitol)

McGuinn - Hillman (Capitol)

BERNIE LEADON

Scottsville Squirrel Barkers, Crown
Hearts and Flowers "of horses, kids and forgotten
women, Capital
Dillard and Clark "Fantastic Expidition", A&M
Flying Burrito Bros.:
Burrito Deluxe, A &M
Close up the Honky Tonks, A &M



Flying Burrito Bros., A &M
Sleepless Nights, A &M
The Eagles:
The Eagles, Asylum
Desperado
One of These Nights
Greatest Hits

The Bernie Leadon-Michael Geodiades Band Natural Progessions, Asylum

GABY HAAS

Gaby Haas is possibly Canada's most recorded bandleader with some 57 albums to his credit. They appear on many labels including London, RCA, and K-Tel. A full discography will hopefully be forthcoming in a planned Biographical book.

HAMISH IMLACH

Folk Songs at Edinburgh Festival, Decca Hamish Imlach, Autogram Scottish Sabbath, Autogram A mans a Man, Autogram The Sporting Life, Kettle

STEVE LEHNER & MAUREEN MAY

Ballad of the Buffalo, Lone Tree Records The Old Homeplace, Long Tree Records

SI KAHN

Home, Flying Fish New Wood, June Appaz

K.D. LANG

A Truly Western Exploring [EP], Bumstead Records

DENISE LARSEN

Farmers Daughter, Second Harvest Sage Album

COLIN LINDEN

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JOAN MACISAAC

Wintersong, Mad Mansion Music

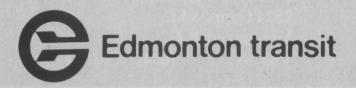
WE'RE GOING YOUR WAY!

Edmonton Transit is pleased to assist the Edmonton Folk Music Festival '84 with special express buses from Gallagher Park.

After the music each night, hop on board buses to **Downtown** (100 Street/Jasper Ave) or to **Whyte Avenue** (99 Street intersection). From 10:20 to 11:30 p.m. each evening of the Festival, buses will depart approximately every 10 minutes. You'll be able to connect to other routes if you remember to ask for a transfer. Use cash (Adult 90¢, Child 50¢) or tickets or your monthly transit pass.

"Let Edmonton Transit Take You There!"

Regular public transit routes also come close to the Park: along Connors Road use Routes 12, 45, 55, or 58, and on 98 Avenue catch Route 51. Brochures with schedules for each of these routes, and citywide maps called Transit Guides are available free at the Festival Information Booth here in Gallagher Park. Enjoy the music!



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Waitress in a Donut Shop, Warners
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Southern Winds, Warners
Open Your Eyes, Warners
Gosphel Nights, Tacoma
There is a love, Tacoma
Sweet and Slow, Stony Plain

LEE &SANDY PALEY

Sing Me Sun, His Kids Records

JIM POST

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Looks Good to Me, FAN
Rattlesnake, FAN
Slow to Go, with Jim Schwall, Fan
Back on the Street Again, Mountain Railroad
I Love My Life, Mountain Railroad
Take Five - Live, Mountain Railroad
Magic in Concert, Flying Fish
Ship Shape, Flying Fish

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From Fresh Water, Cole Harbour Music

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Peter Rowan, Flying Fish Medicine Trail, Flying Fish The Walls of Time, Sugar Hill with Earth Opera

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Ragtime to Rolling Stones, a weekly radio program on ACCESS Radio CKUA, is broadcast at 8 p.m. on Tuesdays and repeated at 4 p.m. on Saturdays. It surveys the history of popular music from 1900 to 1970, and it is designed to help students in three Athabasca University humanities courses: Blues to Big Bands, 1900-1940; Bebop to Beatles, 1940-1970; and Advanced Studies in the History of Popular Music.

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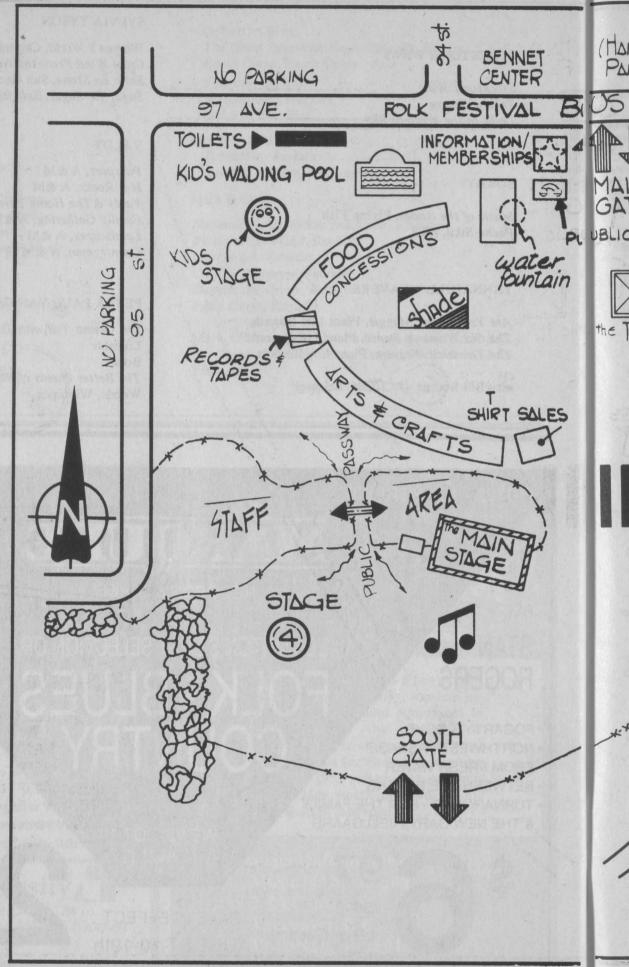
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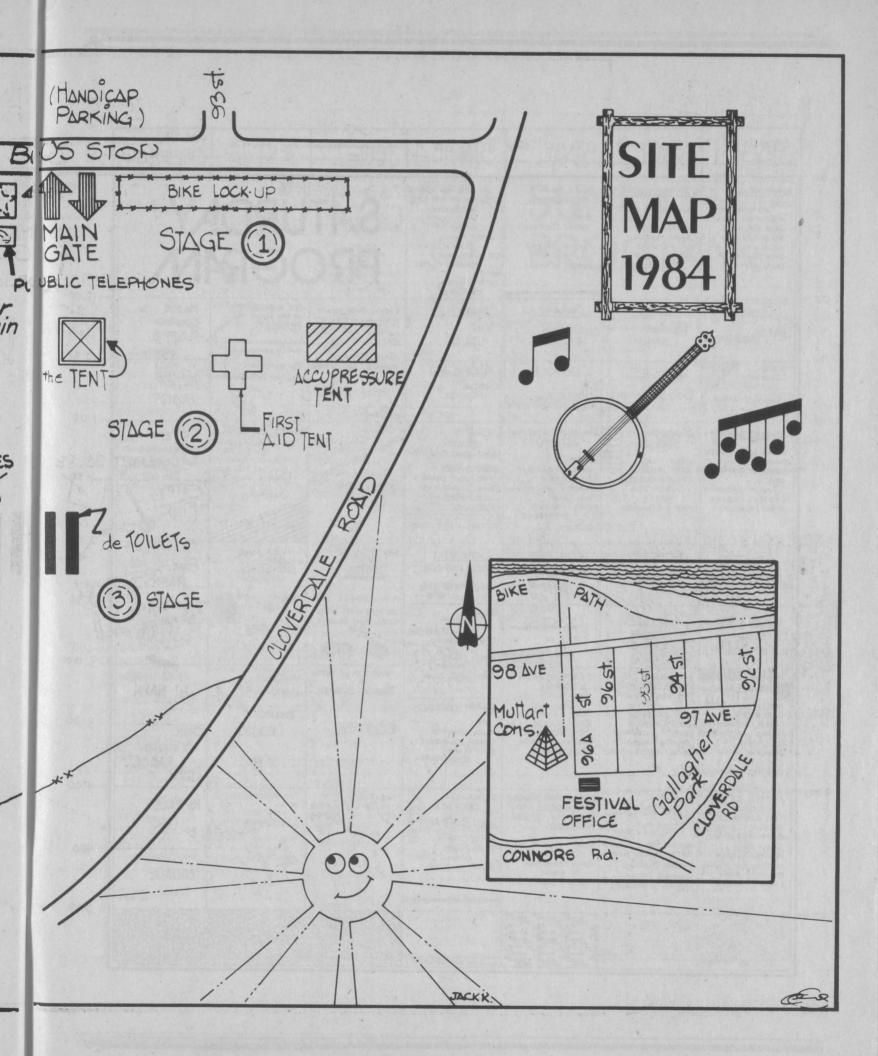
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AND THE BUS HOST, SYLVIA TYSON DARCE DEAVILLE	IF THIS WAS THE GRAND OLD OPRY, THIS IS WHAT ID SING	I CAME FROM ALABAMA (BANJO STYLES) HOST CAJHY FINK	CAJUN-ZYDECO	TRADITIONAL MUSIC OF FRENCH CANADA	MANDOLIN MANDOUVERS DAVID A	SI KAHN
DANNY GRITISHIPPON MARIE-LYNN HAMMOND PAUL HANN JOAN MACIPSAC JIM POST GARNET ROGERS	DICK DAMRON	ROY GULLANE JUD HEPBURN BERNIE LEADON STEVE LEHNER	HOST: ALAN SENAUKE QUEEN IDA & BAND BLUE FLAME. STRING DAND	ERITAGE	ESSIG	ONE YELLOW RABBIT
PUTTING A BAND TOGETHER HOST GAYE DELORME VASSAR CLEMENTS MORRIS GOLDBERG AL KATES MARILYN LERNER MARTHA JEAN SHUBB SYLVÍA TYSON LINSEY UMRYSH	VAUDVILLE CHEWJIME HOST PETER PEUL WAN CAMP ANER THE ECCENTRIC PRATOR CONRAD FLAPPS BRIAN GLOW: HAMISH IMLACH MOSHE LE NUAGE	Songs that begged to be written about things that needed to be said host fare Alsop Tony Direct China Chembers SI KAHN Jim Post	SWINGIN' ON A STAR W HOST: BOD BROZMAN AUEY SLATZ BLUE FLAME STRING DAND SOUPE DU JOUR	THE MUSIC OF THE ANDES	SOCOCOO YOU WANT TO LEARN TO LUCKER TO TUGGLE	ISREAL'S BALLOCHS ERITAGE
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	PLACES IVE BEEN AND PEOPLE I HAVE SEEN HOST VALOY GUY CLARK JOAN MCCISSAC RITA MOCNELL PETER ROMAN	SIX DAYS ON THE ROAD HOST DAVID ESSIG DICK DAMRON GARY FJELLGAARD PAUL HANN DENISE LARSON	DUOS WITH DIFFERENCE HOST KENTHAMM & BRICE EVERETT DARCIE DEAVILLE & LISA MARTIN STEVE LEHNER & MAUREEN MAY PAUL WOOD & DOUG JOHNSON	CONTINENTAL MUSICALE :1057 GABY HAAS BAND LEXANDER EPPLER GROUP THE ORIGINAL BALKAN JAM THE TANNAHILL WEAVERS		NDAY OGR	
	CONCERT GAYE DELORME	CONCERT CARNET ROGERS	CONCERT JOELLA FOULDS	CONCERT SWEET GRASS	FROM PEN TO PICKET LINE LABOUR SONGS IN ACTION	GTAGECRAFT (DEVELOPING PERFORMANCE SKILLS) WHO ELSE BUT	DOC————————————————————————————————————
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	EVER HEARD A SONG ABOUT THIS BEFORE? HOST: MARIE LYUN HAMMOND GINNI CLEMMENS SHAWN EASLEY RITA MARNEY CARNET ROGERS	THERE ARE MANY WAYS JOTELL A STORY HOST PETER PAUL VAN CAMP TONY BURD & MORRIS GOLD BERCY HAMISH I MILACH ONE YELLOW RABBIT PETER ROWAN	MEETIN AT THE BUILDING (GOPPEL GOACE) HOST: CHRIS HILL MAN STEVIE BECK BERNIE LEADON LEE & SANDY PALEY RED CLAY RAMBLERS	CELIDH HOST MARGARET CHRISTL STOCKTON'S WING TANNAHILL WEAVERS WILD COLONIAL BOYS	VOCAL CHORDS (THE ART OF VOCAL ARRAH (MENT) ALLEY SCATZ FOLLE AVOINE STEVE LEHNER MANREEN MAY SOUPE DU JOUR SUE SPIRK-HOST	TIPS FOR FIDDLERS VASSAR CLEMENTS MARK O'CONNOR deadly duo	PETER A L SOP
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	CONCERT ALL THE WAY FROM COSHOCTON, OHIO BY WORD OF MOUTH: PEJER PAULVAN CAM	CONCERT MARK O'CONNOR	CONCERT Steve Lehner Maureen May	CONCERT Margared Christl	SI KAHN	PETER ALSOP	ONE YELLOW RABBİT
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SATURDAY

Robin Flower Band Tannahill Weavers Soupe du Jour Four Guitars Sukay Chris Hillman-Bernie Leadon Band Tony Bird Avner the Eccentric Rita McNeil Valdy Queen Ida-and the Bon Temps Zydeco Band

SUNDAY

The Wild Colonial Boys Alexander Eppler Group Joan MacIsaac & Margaret Christl Stockton's Wing Red Clay Ramblers Folle Avoine Vassar Clements Guy Clark Asleep At The Wheel Finale

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